

# Elementary English

*A Magazine of the Language Arts*

MARCH, 1958

READING

•  
WRITING

•  
SPEAKING

•  
LISTENING

•  
SPELLING

•  
ENGLISH USAGE

•  
CHILDREN'S BOOKS

•  
RADIO AND  
TELEVISION

•  
AUDIO-VISUAL AIDS

•  
POETRY

•  
CREATIVE  
WRITING

## *The Stairway of Books Creative Writing*



From *Philomena*, by Kate Seredy (Viking).

*Organ of the National Council  
of Teachers of English*

# Elementary ENGLISH

An official organ of the NATIONAL COUNCIL OF TEACHERS OF ENGLISH  
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**NATIONAL COUNCIL OF TEACHERS OF ENGLISH**

704 SOUTH SIXTH STREET . . . . . CHAMPAIGN, ILLINOIS

*By Way of Introduction . . .*

Miss MARY HARBAGE, formerly of the Akron Public Schools and now editor of *Explorer*, a successful new magazine for early elementary school children, has long been known as a discriminating critic of children's literature. She has written other articles for us before. Readers will like the autobiographical approach in this one.

Dr. HELEN K. MACKINTOSH, retiring president of the National Council, here gives a State of the World address (first read before the Minneapolis Convention) as it affects teachers of English.

Dr. E. W. DOLCH always writes with clarity and persuasiveness. His article in this issue sets forth fundamental considerations with respect to the issue of speed in reading. Dr. Dolch's biography appeared in brief in our *Pioneers in Reading* series last month.

The three succeeding articles deal with creative writing. The one by Mrs. KATHLEEN MCENROE is unusual in that it makes an analytical study of the stages of thought through which a child goes when writing creatively. The study was done under the direction of Dr. David H. Russell of the University of California. The next, by Mrs. DORA FUNARI KENNEDY, describes a teaching technique. Mrs. Kennedy is a former foreign language scholar, a Phi Beta Kappa, and an experienced elementary school teacher. The third develops the group approach to creative writing. It

is by Mrs. HELEN FITTS HEMINGWAY, who has had many varied experiences—as kindergarten and primary teacher, librarian, teacher in a one-room schoolhouse, and mother of a son.

Book Fairs are fortunately gaining in popularity. Schools which plan a book fair should take advantage of the experience of trained and able people before they undertake such a project. We therefore requested and received permission from the CHILDREN'S BOOK COUNCIL and DOROTHY L. MCFADDEN to reprint a substantial section of her excellent pamphlet on the subject. Our thanks to them, and to Dr. Mildred L. Batchelder of the American Library Association for the suggestion.

Many teachers would be willing to try "self-selection" in reading if they could receive practical suggestions for classroom techniques. Mrs. MARION YOUNG supplies many workable ideas for such a program.

The article on use of community resources, by NORMA JONES PARENT, deals with a particular city, but the illustrations should be helpful to teachers everywhere. Mrs. Parent is the author of articles in this and various state educational magazines.

LARRY HOLLIDAY is an elementary school teacher and has served on the Executive Board of his local teachers organization. He is a graduate of Los Angeles State College.



# ELEMENTARY ENGLISH

XXXV

MARCH, 1958

No. 3

MARY HARBAGE

## The Endless Stairs

Before each reader develops a wearisome ache just thinking about an endless staircase, let me tell a story; the story of a little girl to whom a stairway, which at first seemed to be never ending and fraught with pseudo-terror, became a place where each step was welcomed as a familiar and beloved spot.

To a four-year-old with short, fat legs, the stairway in our home grew steep and dark, long and frightening, at the close of a day. The first three steps were the easy ones. In fact, these with the landing, all safely on the living-room side of the upstairs door, made one of my favorite play places. But once beyond this light and cozy haven, beyond the possible reprieve of a voice calling me back to the family group, the way to bed seemed endless. Truth to tell, my mother left the door open until the nightly journey was completed. There were only twenty-eight steps in all, but in spite of these facts the end of each trip was a frightening rush.

Now you might say that the stairway gradually assumed a more pleasant aspect

because as I grew older I ceased to people dark spots with terrifying creatures of my imagining. In part this might be true, but the major reason for the change was that each step became the resting place of a beloved and trusted friend—and who can be afraid journeying among friends?

### *The First Steps— St. Nicholas*

The change came about as I learned to read. Once I discovered that I could gather meaning from a printed page for myself, I no longer followed the various members of my family around, clutching a battered copy of Margaret Sidney's, *The Five Little Peppers and How They Grew*. The family's

problem of finding read-aloud time was solved, but they were faced with another—how to keep a young and avid reader supplied with a variety of materials. Not too much money could be used to purchase books, it was more than ten miles to the nearest public library, and the binding of *The Five Little Peppers* was fast giving

Miss Harbage is Editor of *Explorer*, a Scholastic publication.



Mary Harbage

way under the strain of constant use. Something else had to be found.

It was then that my mother remembered the grandfather chest and there, under a mound of used Christmas wrappings and an assortment of boxes, we found a few issues of *Little Folks*, a stack of *Youth's Companion*, and many copies of *St. Nicholas*, dating as far back as 1877. Here at my finger tips were many books, stories, poems, and articles, and I started to read them all. But finding consecutive copies of *St. Nicholas*, soon established as my favorite, was most difficult. If I managed to get together the January, February, and March issues of one year, April was sure to be missing until I went to the very bottom of the chest. I had never heard of the Dewey Decimal System, but I did know that organization was essential. The stair steps provided an excellent filing



*Gone-Away Lake*

system. Step one became the resting place of the very old bound volumes, step two the oldest scattered numbers, and on step three I put the issues of 1912 and 1913, and so on part way up the stairs.

If I wanted to read *Under the Lilacs* I settled myself on the bottom step and enjoyed it in serial form in Volume III, 1877-1878. Somehow it seemed fitting and proper to put the gradually acquired copies of *Little Women*, *Little Men*, *Jo's*

*Boys*, *Eight Cousins*, and all the other Alcott favorites on that same step. The third step never afforded me much pleasure, for someone had left the 1913 issues out in the rain and to this day I am in



*Detectives in Togas*

doubt as to the ending of *The Land Mystery* (Moffat)—several pages having amalgamated into one firmly sealed section.

I read on a self-selective basis and enjoyed every new issue, for I had become a subscriber in my own right, as well as delighting in each old favorite. It wasn't long until I knew just where to find reading to suit the mood of the moment. The story of Billy Bowline who started out on his ventures was about a third of the way up the stairs. The Knipe's took their place, year after year, and made historical figures become real people for me. The thrill of other places, adventure, and mystery was captured on many a step. (Does anyone else remember the excitement and mounting suspense of the repeated phrase, "The lamp is lighted," in Burnett's *The Lost Prince*?)

I shivered over Arthur Rackham's illustrations for "Hark Hark the Dogs Do Bark," delighted in the intricacies of detail in the pictures of the brownies by Palmer Cox, and carefully sought my name on the

long list of good boys and girls being perused by a jolly cover Santa. Having known one series of illustrations for a story or a poem in *St. Nick* I was often disturbed when they varied in the published books. I'm inclined to "see double" when looking at a collection of Milne's poems, and the picture I first saw with "Half Way Down" is still my favorite.

I laughed about the spoiled queen who demanded a "Tinkety-tunkity jumble jock" and who must have it by seven o'clock. (Can you imagine a queen being spanked?) I wept over the story of "The Wolf and the Little Lamb" and I found some insight into the strange ways of grown-ups as I read Dorothy Canfield's *Understood Betsy*.

Now and then I had to request a special favorite in book form, for the problem of lost issues continued to plague me. *Sara Carew* became a better story when I no



*What Susan Wanted*

longer had to "write" the missing chapters myself. After all, Frances Hodson Burnett had much more experience in this field than I.

Each step held familiar friends and when an earnest librarian tried to introduce me to the Peterkins I said, "Oh, I've known them always; they live next to the bottom."

The most peaceful spot of all became

the step where I placed the volumes in which Kipling's stories appeared, as well as my own copy of *The Jungle Book*. The dream-like quality of my mother singing the seal's lullaby remains a comfort to me still—

"The storm shall not wake thee  
nor shark overtake thee  
Asleep in the arms of the  
slow swinging sea."

There could be no fear, no worry, as one climbed the stairs knowing that each step held adventure and laughter, mystery and peace.

#### *Adding More Reading Steps*

As the years went by, new steps in reading were added. That the volumes were well used was evidenced by the fact that the books were "loved limber" and the magazines carefully sewn together with strong black thread and bound in oak tag—the tattered remains of the cover picture pasted in place. Thus reading steps were added yearly and on each new one I placed the *St. Nick*s, the two birthday and the two Christmas books, plus the one that became mine on my sister's birthday. (This reciprocal arrangement was aimed at developing a reading family.) And so the years became marked by the added books—and I read my way up and down. I still thought of the stairs as endless, but in a new and less frightening sense of the word. Now it seemed that I would never be able to read all I wanted to; the supply was endless.

#### *Later Steps*

Even now I group the good reading which has come to me by the year in which

<sup>1</sup>I have borrowed a descriptive phrase of Marjorie Barrows.

I found it and catalogue it on a mental reading step. And it is with real reluctance each December that I look back over some of the books I have made mine within the year, for I know that in spite of all good intentions to reread them I rarely find time to go back to the adult ones. Now and then the books on the latest year's steps turn out to be rather odd companions since they come from many sources, but on the whole they settle down comfortably with one another.

*Hannah Fowler* (18) can well share space with other historical fiction, so there she sits between *Tim and the Purple Whistle* (3) and *The Black Fox of Lorne* (14). All three are excellent stories of the past.

There is a great deal in *Jersild's When Teachers Face Themselves* (27) and *Godden's The Fairy Doll* (19) to make them good companions. A wealth of understanding and compassion are the gifts of both authors.

Whether you are reading *The Five Fathers of Peppi* (1), *A Houseful of Love* (23), *The Miracle on Maple Hill* (42) or *Little Bear* (36), you are exploring the happiness of belonging—belonging to a family, to five warm-hearted Italian gentlemen, or to understanding Mother Bear.

One could match chuckle by chuckle the laughter provoked by *The Mouse That Roared* (45), a tongue-in-cheek kind of humor, and the more obvious fun in *Clarence Goes to Town* (32) and *Henry and the Paper Route* (10).

Startling beauty is to be found in the pages of *Ann Lindbergh's Gift of the Sea* (33) and *Margaret Wise Brown's David's Little Indians* (6). One author sought refuge in the message of the shells, the

other let David find it in "The day of the tall cool trees."

Nostalgia encompasses the reader as he turns the pages of *Where Did You Go? Out. What Did You Do? Nothing* (41). Much of the same feeling of going back and remembering is found as the perceptive reader goes through *Now This, Now That* (2).



*Miracles on Maple Hill*

Pure delight is the gift of many a book. *Green Willow* (9) brought just that on the adult level as did *Cheerful* (8)—any level.

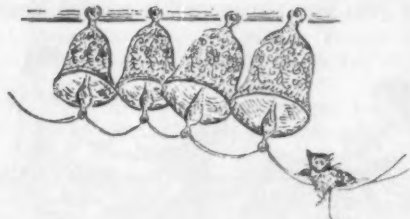
Much the same kind of sensitivity and aptness in description is shown as Mabel Lee Hunt's Christy "walked through the door with almost a church feeling" (25) and Kathryn Hulme's Sister Luke realizes that without the Reverend Mother Emmanuel "The recreation was a static sewing circle that gave her spiritual claustrophobia (24)."

#### *The Children's Books Are Not Left Behind*

Since it is my self-appointed task to bring children and books together, there are many titles that move on, year after year, with me, just as certain ones of my

childhood have held their places consistently on the top-most step in my remembrance.

And so I shall begin a new year, looking for a devotee of Harold's (28) to see if we can read his newest fairy tale and then draw one of our own. Some place I'm sure I can find a pert and happy little girl who will giggle her way through *The*



*Cheerful*

*Pink Hat* (26). It will need to be a quieter child who will spend a goodly span of time looking at *Treasures To See* (44). If I choose the reader of this one wisely, it will lead him on to the museum.

Do you suppose there is a group somewhere who hasn't laughed about Con's trying to remember which was his right foot and which was his left? What fun it would be to introduce them to *Hay Foot, Straw Foot* (5) and the first singing of Yankee Doodle! And for a quieter time I would like to read aloud to the same group *Indian Tales of the Desert People* (22). This same set of middle graders could well be ready for the wealth of information in *Read All About It* (29), the beauty of *Manhattan Island* (17) and the fun and adventure in *Gone Away Lake* (16).

Four books could take us more than half way around the world and back again—*Philomena* (40), *Korean Boy* (37), *Tami's New House* (21), and *Picken's*

*Treasure Hunt* (13). For just the reading we have helped a gay little girl of Middle Europe find a home, have faced the realities of living in a war-torn country, have sensed the frustrations of a would-be architect in Japan, and have gone adventuring with a small boy in Africa.

I will keep copies of *Tor and Azor* (12) and *Bronko* (15) close at hand just in case some boys and girls need help in understanding what it means to be a stranger in a new part of the world. And if I find a child having difficulty in this business of learning to read, I'll remember *Thin Ice* (4) and for one whose family just hasn't much time there will be *Nobody Listens to Andrew!* (20).

To complement a sunny day, or to brighten up a dull one, *Frisky* (38) should be ready and waiting. To comfort those people who always misplace their belongings there is *One Mitten Lewis* (30) and for those who are lonely in a new place, *Three Little Animals* (7). (Did I hear someone say, "You put those two in for yourself!")

Other books seem just right for reading aloud and enjoying together—*Golden Name Day* (34), *Risky Business* (35), *Detectives in Togas* (46) and *A Lemon and a Star*. (43).

It is too soon for any of these books to have been "loved limber" but one is fast approaching that state. *A Lemon and a Star* holds a reader all the way through, invites rereading, and insists on being shared. Is it because the reader rather envies ten-year-old Jane, growing up with two lively brothers and a little sister? They can always think of new things to do. Washing the dog leads them to giving a bath to the guinea pigs, and next the



rabbits—and well, why not wash the ponies?

Characters became clear-cut and real very quickly. You know something about Father just as soon as you have read, "If they were discovered the world would go off like a firecracker."<sup>2</sup> You watch Hubert with a rather wary eye after you realize that he

"was like a geyser. He would stay quiet for weeks, indifferent to ordinary deeds of petty bravery and then before anyone knew what he was up to he would fling himself at death and destruction like a stone from a catapult."<sup>3</sup>

The story starts with Jane's birthday on a day that "seemed to almost put its arms around her."<sup>4</sup> But dinner time and the opening of the last present, an elaborately wrapped lemon from Theodore, shatters all the joy and peace.

Her feeling was that someone had shot her through the stomach and she must die as quickly as she could for sheer protection's sake.<sup>5</sup>

Then "How to get through her dinner party . . . was the thing Jane's muscles had to think about hard."<sup>6</sup> (Oh the times I have had to depend on muscles to take me through a situation!)

Wise indeed are the Care's children in the ways of dealing with grown-ups . . . sometimes "it meant looking as if you knew what you were doing when you didn't."<sup>7</sup> Other times the very deliberation with which you proceeded was enough to convince adults of the wisdom of your actions.

As soon as she had eaten her chicken and drunk her milk she piled her plate high with dessert, rose with neatness and majesty and walked out the door.<sup>8</sup>

Part of the appeal of the book lies in

the fact that the children do so many things each reader has done. How many ways have you tried to get rid of the hiccups? Jane tries them all with Hubert. Haven't you attempted to make minutes go more quickly by counting carefully to sixty, five times in a row? So do the children. Do you remember the concentrated effort it takes to blend two sticks of chewing gum into a manageable whole? Your



*A Lemon and A Star*

jaws ache with Hubert's as he works on his.

*A Lemon and a Star* as well as many others will be tucked under my arm as I step from the last few reading years on to the next one.

And if like Jane on her birthday, I should see a falling star this New Year's Eve, I'd wish for another year as full of good reading as the last ones have been—knowing full well that writers, artists, editors, and publishers are even now busy planning to fill the next step on my "endless stairs."

<sup>2</sup>Spykman, E. C. *A Lemon and A Star*, Harcourt-Brace and Company, New York, 1955 page, 56.

<sup>3</sup>op. cit. p. 40.

<sup>4</sup>op. cit. p. 17.

<sup>5</sup>op. cit. p. 21.

<sup>6</sup>op. cit. p. 21.

<sup>7</sup>op. cit. p. 146.

<sup>8</sup>op. cit. p. 29.

## THE ENDLESS STAIRS

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Author	Title	Publisher	Year
1. Avery, Ira	The Five Fathers of Peppi	Bobbs-Merrill	'55
2. Baer, Howard	Now This, Now That	Holiday	'57
3. Batchelor, Julie F.	Tim and the Purple Whistle	Harcourt, Brace	'55
4. Beim, Jerrold	Thin Ice	Morrow	'55
5. Berry, Eric	Hay Foot, Straw Foot	Viking	'54
6. Brown, Margaret Wise	David's Little Indian	Wm. R. Scott	'56
7. Brown, Margaret Wise	Three Little Animals	Harper	'56
8. Brown, Pamela	Cheerful	Harper	'57
9. Chute, B. J.	Greenwillow	Dutton	'56
10. Cleary, Beverly	Henry and the Paper Route	Morrow	'57
11. Cook, Bernadine	The Curious Little Kitten	Wm. R. Scott	'56
12. Crowley, Maude	Tor and Azor	Oxford	'55
13. Davis, Norman	Picken's Treasure Hunt	Oxford	'55
14. De Angeli, M.	The Black Fox of Lorne	Doubleday	'56
15. Eichelberger, R.	Bronko	Morrow	'55
16. Enright, Elizabeth	Gone Away Lake	Harcourt, Brace	'57
17. Garelick, May	Manhattan Island	Crowell	'57
18. Giles, Janice Holt	Hannah Fowler	Houghton Mifflin	'56
19. Godden, Rumer	The Fairy Doll	Viking	'56
20. Guilfoile, Elizabeth	Nobody Listens to Andrew	Wilcox & Follett	'57
21. Hawkes, Hester	Indian Tales of the Desert People	McKay	'57
22. Hayes, William	Tami's New House	Coward-McCann	'55
23. Housepian, Marjorie	A Houseful of Love	Random	'57
24. Hulme, Kathryn	The Nun's Story	Little, Brown	'56
25. Hunt, Mabel Leigh	Stars for Cristy	Lippincott	'56
26. Isaley, Velma	The Pink Hat	Lippincott	'56
27. Jersild, Arthur	When Teachers Face Themselves	Teachers College	'55
28. Johnson, Crockett	Harold's Trip to the Sky	Harper	'57
29. Jupo, Frank	Read All About It	Prentice-Hall	'57
30. Kay, Helen	One Mitten Lewis	Lothrop	'55
31. Langstaff, John	Frog Went a-Courtin'	Harcourt, Brace	'56
32. Lauber, Patricia	Clarence Goes to Town	Coward-McCann	'57
33. Lindbergh, Anne M.	Gift from the Sea	Pantheon	'55
34. Linquist, Jenny	Golden Name Day	Harper	'55
35. Macmann, Elaine	Risky Business	Putnam	'56
36. Minarik, Else	Little Bear	Harper	'57
37. Pak, Jong Yong	Korean Boy	Lothrop	'55
38. Perera, Lydia	Frisky	Holiday	'55
39. Scott, Sally	What Susie Wanted	Harcourt, Brace	'56
40. Seredy, Kate	Philomena	Viking	'55
41. Smith, Robert	Where Did You Go? Out What Did You Do? Nothing	Norton	'57
42. Sorenson, Virginia	Miracles on Maple Hill	Harcourt, Brace	'56
43. Spykman, E. C.	A Lemon & A Star	Harcourt, Brace	'55
44. Weisgard, Leonard	Treasures to See	Harcourt, Brace	'56
45. Wibberley, Leonard	The Mouse That Roared	Little, Brown	'55
46. Winterfield, Henry	Detective in Togas	Harcourt, Brace	'56
47. Zolotow, Charlotte	Over & Over	Harper	'57

## The 1957 World of the English Teacher

If one believes in the philosophy that "life is always a process of becoming, an adventure in growth," he will take in his stride the developments of 1957 that have jolted personal worlds of many teachers and others from their supposedly firm foundations. The uncertainties of the future can be imagined only on the basis of today's astounding realities. The arrival of Sputnik the Second close on the heels of Sputnik the First inspires awe, fear, wonder, excitement, elation, disappointment, depending upon the concerns of each individual with such an event and its possible developments in the future.

It is the year 1957. It is the International Geophysical Year in which scientists the world around are seeking to discover more of the secrets of the universe in which man lives today. Other men, ordinary men, not scientists, but affected in all aspects of their living by technological changes, are being pushed into the future almost against their will, even as they go on living in the present. The mass media of television, radio, motion pictures, and an avalanche of words in printed form, enable man to see and hear what is going on around the globe, beneath the earth, under the seas, and above the sphere we call "our world" that has so long held us isolated in space from all other celestial bodies seen only through the telescope.

Only a brief yesterday ago, before 1900, a textbook in physics stated, "Electricity is an interesting phenomenon, but it has no practical value." A recent magazine article contrasts Abe Lincoln curled up in

front of a pioneer fireplace, guarding against flying cinders, as he read his one book by an uncertain light, with a university student of today. Through a pilot project financed by a Library Resources grant at the University of Virginia an experimental closed-circuit TV project operates from the main library to branch libraries on the 510-acre campus. A student telephones his request for a book from a branch library to the main library. Through a television gadget he can not only read the book, but can turn its pages at will via the magic of electricity.

Letters no longer need be written by hand or on the typewriter. After putting one's voice on a magic piece of tape used on a recorder, the reel may be sent by train or plane, to any part of the world, so that the sender is brought into any living room as the tape repeats its message. Striking is the statement that, "You can send a message around the world in a seventh of a second and yet it may take years to force a single idea through a quarter inch of human skull."<sup>1</sup>

A specialist in travel startles his audience with the fact that today the most remote spot in the world is no more than 24 hours away by air. As jet airliners come into use they will "capsule time and compress space" as they translate human beings by giant steps around the world and

Dr. Mackintosh is Chief, Elementary Schools Section in the U. S. Office of Education.

<sup>1</sup>*Kettering Digest*. Commemorating the Eightieth Birthday Anniversary of Charles Franklin Kettering. Kettering Foundation, August 29, 1956.

back in a few hours. Today statisticians report that an ever-increasing amount of the work is done by machines, with some guidance from workers, after skilled technicians have established a pattern which enables a machine to operate automatically.

At the same time Orwell's *Nineteen Eighty-Four*<sup>2</sup> horrifies the reader with the prediction of what life can be like if we accept the philosophy of a world dominated by machines, that will regiment and straightjacket the very people that have brought them into being. Without the balance of the humanities, of the arts, and especially the use of all forms of communication in ways that contribute to the common good, the products of the scientist may defeat the very ends they are designed to further.

Out of the frustrations of today's living comes the story of the mother who was trying to buy a toy for a toddler. As she examined one that appealed to her because of form and color, she inquired, "Isn't this too complicated for a three-year-old?"

"No," replied the salesperson, "this is an educational toy that is supposed to help the child meet the problems of today's world. Anyway he puts it together won't be right!" Problems of today's world can be frustrating, or they can stimulate us as teachers to take a closer look at what we are teaching, how we are teaching, and what kind of persons we are.

The nature and size of each person's world depends upon himself and his experiences. Much he can do himself, and much his teachers have done to widen that world beyond the community in which he lives. In order to help him properly evaluate his place in time, teachers give him

perspective as they strive through reading and discussion, and through literature to develop the realization that our mechanized culture of today has its roots in the past in terms of many aspects of everyday living. As Ralph Linton says in *The Study of Man: An Introduction*,<sup>3</sup> "There is probably no culture extant today which owes more than 10 per cent of its total elements to inventions made by members of its own society. Our solid American citizen awakens in a bed built on a pattern which originated in the Near East but which was modified in Northern Europe before it was transmitted to America . . . He takes off his pajamas, a garment invented in India, and washes with soap invented by the ancient Gauls . . .

"Before going out for breakfast he glances through the window, made of glass invented in Egypt, and if it is raining puts on overshoes made of rubber discovered by the Central American Indians and takes an umbrella, invented in Southeastern Asia. . .

"On his way to breakfast he stops to buy a paper, paying for it with coins, an ancient Lydian invention . . . His knife is of steel, an alloy first made in southern India, his fork a medieval Italian invention, and his spoon a derivative of the Roman original. . .

"When our friend has finished eating, he settles back to smoke, an American Indian habit, consuming a plant domesticated in Brazil . . . While smoking he reads the news of the day, imprinted in characters invented by the ancient Semites

<sup>2</sup>George Orwell. *Nineteen Eighty-four*. Harcourt, Brace and Company, New York, 1949.

<sup>3</sup>Ralph Linton. *The Study of Man: An Introduction*. D. Appleton-Century Co. New York, 1936.

upon a material invented in China by a process invented in Germany. As he absorbs the accounts of foreign troubles, he will, if he is a good conservative citizen, thank a Hebrew deity in an Indo-European language that he is 100 per cent American."

In her poem "Renaissance," Edna St. Vincent Millay<sup>4</sup> describes her experience as she escaped the narrow confines of her former life. She describes her feeling in these words:

"All I could see from where I stood  
Was three long mountains and a wood;  
I turned and looked the other way,  
And saw three islands in a bay.  
So with my eyes I traced the line  
Of the horizon, thin and fine,  
Straight around till I was come  
Back to where I'd started from;  
And all I saw from where I stood  
Was three long mountains and a wood.  
Over these things I could not see  
These were the things that bounded me;  
And I could touch them with my hand,  
Almost, I thought from where I stand.  
And all at once things seemed so small  
My breath came short, and scarce at all.  
But, sure, the sky is big, I said;  
Miles and miles above my head:  
So here upon my back I'll lie  
And look my fill into the sky.  
And so I looked, and, after all,  
The sky was not so very tall.  
The sky, I said, must somewhere stop,  
And—sure enough!—I see the top!  
The sky, I thought, is not so grand;  
I'most could touch it with my hand!

.....  
The world stands out on either side  
No wider than the heart is wide;  
Above the world is stretched the sky,—  
No higher than the soul is high.  
The heart can push the sea and land  
Farther away on either hand;  
The soul can split the sky in two,  
And let the face of God shine through.  
But East and West will pinch the heart  
That can not keep them pushed apart;  
And he whose soul is flat—the sky  
Will cave in on him by and by."

So much depends upon the individual as a person, whether he be teacher or student. Can he through his own efforts expand the concept of his world beyond the classroom, the local community, the state, and the nation to include all countries and peoples? Through literature with its emphasis upon human relations, the individual can connect past, present, and future. Writers can interpret the current scene realistically, so that people in other lands may understand us better through our mutual human experiences.

How wide is your world? Have you drawn a circle that shuts you in? Is it so narrow that there is no room for anyone else? One writer described such a person in these words, "Edith was a little country, bounded on the north, south, east, and west by Edith." In contrast, a classroom teacher writing of her desire to visit other countries said, "I could be an ordinary human being looking at other ordinary human beings with love and understanding and surely, I could come home again a wiser, better person." As teachers and learners, we need to place our experiences within a frame of reference. We may even go back to Marcus Aurelius Antoninus of the second century who said, "The reason, in respect of which we are rational beings, is common; if this is so, common also is the reason which commands us what to do, and what not to do; if this is so, there is a common law also; if this is so, we are fellow citizens; if this is so, we are members of some political community; if this is so the world is in a manner, a state—My nature is rational and social; and my city and country, so far as

<sup>4</sup>From *The Little Book of Modern Verse*. Houghton Mifflin Co. New York 1913. page 89.



I am Antoninus, is Rome; but so far as I am a man, it is the world."

Teachers along with other citizens in their communities have found problems in adjusting to change. In his sparkling treatment of education yesterday and today, Harold Benjamin in *The Sabre-Tooth Curriculum*<sup>5</sup> tells of paleolithic man, New-Fist, who seeing his children playing with bright pebbles, bones, and sticks in front of his cave door, conceived the idea that they might be more usefully engaged in activities that would help to give the tribe a better way of life. To him it seemed sensible that they might go up to the clear pool with him and learn the technique of fish-grabbing with-the-bare-hands, the method used by paleolithic man to get his basic food. The children were delighted to learn such a useful skill, which they mastered quickly and easily. Then New-Fist went further. He taught the children the art of sabre-tooth tiger scaring and woolly-horse clubbing. In paleolithic times fierce tigers threatened a community unless they were frightened away by torches. And after he was fed, and safe, paleolithic man needed warm clothing. So, he killed the little woolly horses to provide a welcome covering for his body. The members of the paleolithic community finally accepted this program of education developed by New-Fist, the first teacher, but not without some questioning.

But as the years passed, New-Fist, too, passed on. The earth itself changed, and as the glaciers moved southward, the streams were less clear, and fish grabbers caught few fish. Fierce black bears unfrightened by torches roamed the trails instead of the tigers, and instead of the little woolly horses, men had difficulty in overtaking

swift antelope that had replaced them. The teacher of this period in history decided that he should teach the children to use a crude net of vines to catch the wary fish, that they dig deep pits on the trails to capture the bears, and that they engineer clever snares to catch the fast moving antelope. The community accepted the new ideas, but insisted that since fish grabbing, tiger scaring, and woolly-horse clubbing had always been a part of the curriculum they should be continued for their cultural value! Need I go further to make a point?

Examine a course of study in English of twenty-five years ago, fifty years ago, seventy-five years ago. Compare it with one of today. Check it with a course of study in the language arts produced in 1957. There will undoubtedly be certain items of subject matter which this generation has inherited from the past when books were fewer and less available. Now instead of using one book as a text, children and young people may be exposed to several hundred books in a short space of time. Too, instead of memorizing rules they learn the functional use of language in keeping with accepted forms in their own community, but at the same time develop a knowledge of sources for determining correctness. Subject matter content needs to be carefully evaluated in order to determine whether it is still of value to children and young people who live in the world of 1957.

In speaking to the theme, "An Educated People Moves Freedom Forward" at the Fourth Annual Editor-Educator Conference in New York, in May 1957, U.S.

<sup>5</sup>Harold Benjamin. *The Sabre-tooth Curriculum*. McGraw-Hill Book Company, Inc. New York and London, 1939.

Education Commissioner Lawrence G. Derthick stated, "Many of us can remember when the average adult in this country had gone to school about eight years total. Now the number is twelve and is still going up." In the past it was necessary to crowd a great deal of learning into the first eight grades of the school, since the average adult had acquired about this amount of education, if he had had an opportunity to attend school. Today approximately 94 per cent of children of elementary school age (5-13) are in school. At the high school level 87% of young people fourteen years of age are enrolled. About 50.9 per cent of those who enter the ninth grade complete high school. Of these approximately 54 per cent continue their education. The desire of parents to provide a high school education for their children and the effect of compulsory school attendance laws in keeping young people in school, should have much to do in changing the complexion of the course offerings in a comprehensive high school of the future. In contrast to the United States there are many countries of the world where only a selected 10 to 15 per cent of all youth of secondary age who are bound for college, attend the high school.

Another important factor in today's living which can and should influence school programs is the possibility of increased leisure. A survey of average Americans reported by Elmo Roper and Associates in June 1957, summarizes how people would use their leisure if they wakened one morning to find they were scheduled for a four-day or perhaps a three-day work week. Responses to items that rated above 20 per cent in the replies were as follows:

Working around the house	— 37%
Taking trips	— 32%
Part-time job for something to do and extra money	— 25%
Learning new things, reading, listening to music, etc.	— 24%

The report states, "Education apparently has a strong impact on how people use their time." College-educated people made top choices of travel and learning. Those with a high school education only, those working at home. We ourselves, as English teachers, are largely responsible for the fact that with the exception of two states and one territory, all others report as practice, recommend, or require three or four years of English in high school (16 require four years.) The great majority of young people in high school are certain to be well exposed to English, whether or not the exposure takes!

Because of the sum total of changes in living, the acquisition of skills is not enough. They must be related to situations in which the individual needs to listen, speak, read, and write. The relative emphasis in each of these areas is indicative of changes that are in process. The average person in the United States in the year 1957 probably listens the equivalent of a book a day, speaks a book a week, is fortunate if he reads a book a month, and writes what amounts to a book in a life time.

Peter Drucker<sup>a</sup> writing of *America's Next Twenty Years* predicts that educational policy and the curriculum may well become major issues. Now is the moment, he says, when because of the tidal wave of children and young people, schools should experiment with "new methods, new sub-

<sup>a</sup>Peter F. Drucker. *America's Next Twenty Years*. Harper and Brothers, New York, 1955, p. 56, 57.

jects, and new educational policies." What these should be depends upon the creativity and ingenuity of teachers and professional leaders. But whatever direction such developments may take, all those who work with children and youth must be aware of the real problems of these age groups. Unless such problems are met realistically through reading, discussing, and listening, little genuine teaching and learning can go in any area of the school program. Of all the teaching staff, the English teacher is in one of the best positions to bring these problems to the surface. Books of fiction or biography which give clues with regard to the ways in which other children and young people have solved their problems will have great value to both children and young people and their teachers.

In a 1955 survey published in a popular magazine, problems that worry children were checked on a nation-wide basis. The percentage of children who checked each problem is listed.

Grade 4-8	
Feeling out of breath when playing	44%
What they'll be when they grow up	39%
Biting their fingernails	35%
Ability in arithmetic	28%
Family financial problems	24%
Not being good looking	23%
Running as fast as other children	21%
Poor grades	21%
Daddy's not being home more	19%
Not being smart enough	17%

Grades 9-12	
Not knowing their abilities	59%
Reciting in class	56%
Wanting to be liked	54%
Their weight	52%
Getting practical work experience	49%
Not enough places for recreation	42%
People's unkindness and selfishness	39%
Not feeling as smart as others	33%
How far they should go sexually	25%
Being unable to confide in you	20%

One high school teacher<sup>7</sup> of English writing in *The English Journal* several years ago, described an unusual experience in probing the problems of a group of forty-three eleventh-grade students. Twenty-five of them had failed the first quarter's work, and ten had not been recommended. But as principal and teacher discussed the situation, it was decided that the teacher would substitute "incomplete" for "failed" and would keep the entire class on an experimental program for the remainder of the year.

A visiting lecturer had proposed that teachers "sound the emotional depths" of young people by giving them the opportunity to write about their personal experiences as follows: "Three Times Happy," "Three Times Sad," "Three Times Afraid," "Three Times Angry," and "Three Times Ashamed." The teacher summarized for the class some of the points the visitor had made. To her surprise, one boy spoke up to question, "Why don't you sound our depth?"

To make a long story short, a strange thing happened. Student after student pushed his chair away from the group and began to write without asking, "How long does it have to be?" or "Do I have to write it in ink?" No one was finished at the end of the period. The second day writing continued as the teacher sat with a vacant chair beside her. First Bill, who had been a problem, occupied the chair and asked the teacher to read what he had written. The teacher was so moved by the three happy times in Bill's life that tears came to her eyes. For the first time, she recognized him

<sup>7</sup>Dorothy Sonke. "Growth Experiences in Theme Writing." *The English Journal*. Vol. XLII, No. 5, May 1953. p. 246-250.

as a person. Others followed Bill's lead. The teacher made some changes when she found gross errors, but did not interfere with the telling of the story. Soon students were typing, illustrating, and taking a personal interest in what they had written.

This first experience with realistic writing served as a springboard to other learnings—to a poetry unit, to biography, to willing work on grammar, and on other aspects of English, so that students experienced success in the field in which they had considered themselves failures. At the same time, there was a therapeutic value to them in having looked at themselves and their problems in a way that had taken an understanding teacher along with them.

A world of change made possible by man's own inventiveness uses the magic of electricity to speed the work of home and industry, and at the same time makes necessary a changed viewpoint in education. Each person has his own private world, narrow or unlimited, depending upon himself and the influence of the

school as the greatest single factor in his education. If man reaches back into history, *there* is tradition affecting the education of children and young people. It is still a strong influence in today's culture, as a hurdle for the teacher who recognizes that with a tidal wave of children to be educated in a world of change, the materials and methods of learning must be suited to the times. The new leisure just around the corner for many workers will be a further challenge to the schools.

The teacher of English, exponent of the skills of communication, is best fitted to help children and young people explore their personal problems. In doing so the teacher will make use of an understanding heart as the most important asset in helping to solve such problems in the course of the teaching learning process. Anyone who builds a relationship with students involving heart as well as intellect, has taken a long step toward widening an individual world.

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Recently, it was my opportunity to visit at a near by elementary school. I observed first in one of the primary grades. I arrived in time to follow a first-grade group on a field study trip. A short walk took us to a nearby park. The teacher paused to give some whispered instructions to her children at which time they divided into groups and picked their way cautiously through a screen of low shrubs. As they peered out onto the pond beyond, a family of ducklings could be observed following their mother into shallow waters. As the group emerged on land, there was a general preening of feathers, extending of webbed feet, an ex-

changing of noisy quacking and a fluttering of feathers. The teacher was all but overwhelmed by children who asked whispered questions. Their fingers pointed eagerly to things of interest, and the children compared information about what they had seen.

A half hour later we were back in the classroom. As soon as the group had settled itself and the first rush of conversation had subsided, the teacher explained that she had another way of describing the things that they had seen. This said, she produced a pack of flash cards and one by one revealed the symbols which stood for the experiences they had witnessed.

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—From W. A. Wittich, "Reading and Audio-Visual Materials," *The Reading Teacher*, February, 1958.



## How Should We Read Stories?

Since Irvin S. Cobb was an experienced writer himself, he knew what a writer expects of a reader. He knew that the writer expects the reader to see, in his imagination, the places, the people, the action of a story. And it was for this reason that Cobb took violent exception one time to certain lines in Scott's *Lochinvar*. We remember the story of how Lochinvar "came out of the west," but found his betrothed was being wed to someone else. He asked for one cup of wine and to "tread but one measure" with the lady. As they "reached the hall door and his charger stood near," the two rushed through the door, got on the horse, and rode away. But Cobb takes violent exception to the picture as drawn by Scott. The poem says, "so light to the croup the fair lady he swung, so light to the saddle before her he sprung." That is, he put the lady up behind the saddle and then he jumped into the saddle and they rode away.

Now Irvin Cobb says such a thing was just impossible and still is impossible. If a lady is sitting behind the saddle, there is no way a man can get into the saddle before her. How is he to get his leg over? Cobb says he might jump down in front of her from the second floor, but he could not get there from the ground. One cannot imagine it. It couldn't be done.

So Cobb emphasizes that the reader must *imagine* the places, the people, and the actions. That is what reading narration and description means. To illustrate further, take the following from a standard reading test: "The boy caught the pony

close to the head and with a rapid movement sprang into the stirrups." Can you imagine that? We have seen a man put one foot into the stirrup on his side, swing the other leg over, and find the other stirrup. Or we have seen a man put both hands on the saddle, jump to a position lying across the saddle, swing around, and then find the stirrups with his feet. But how could a man "jump into the stirrups." We cannot see it. In addition, this was a wild pony who was fighting the boy. We have seen such ponies mounted, but only when they are in a pen or roped to a fence. You just cannot *see* this operation as you must if you are to read the sentence as one *should* read any narration or description, that is, to *see* in the imagination whatever is told or described.

A curious illustration of the same problem came from an experiment with students "pushing" their reading to increase speed. They were told to get a paperback book to use for pushing. They were to read for a time as fast as they could, and then time themselves in reading a "spread," that is, two pages. They were to repeat this day after day, always pushing, and always timing themselves before they stopped. They were to record the time taken for each spread, and this time of course slowly decreased as they became more used to reading rapidly. But with some students a strange thing happened. The time per spread decreased, and then suddenly increased and stayed that way.

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When asked why they took more time than when they started they said, "Oh, we got interested in the story." They wanted to *imagine* the story and so they took more time instead of less.

Imagining a story, scene by scene, is something like drawing or painting pictures. As each item of skyline, trees, clouds, houses and so on is put in, one must see it and add it to the general picture. One can see this process if he reads aloud to someone else. He will discover that he must not read aloud too rapidly or the other will not be able to follow. That is, he will not have time to *imagine* what he hears. And this in spite of the fact that the reading is oral and therefore about 120 to 135 words per minute. The same thing happens when one is listening to a story over the radio. He will find that the narrator can give the words of the characters quite rapidly, as they would actually say them, but he will have to give the descriptions more slowly.

Every teacher has found the same thing to be true when she is reading to children. She will be reading aloud, which is slow reading, but she will have to allow pauses continually when she knows the children will have to imagine what they are hearing about. They need the time to build the pictures of people and places and actions.

Part of the problem may be explained by the nature of drama on the stage. The actual people are there, the actual places, and the action itself. But it is slow. When one reads a story instead of seeing it acted out, one has to "see the story in the imagination." And this again is slow if one is to see it all. Is not all narration and description imagining?

Now one can turn around and say that many people read stories or novels very rapidly. That is true. But if one questioned them as to detail, he would find that they were just "reading for the story." They cannot tell you what the hero looks like, though the author was careful to describe him. They cannot give you other details. They did not stop for them. What they actually did was to use their own cast of characters and their own settings. They imagined some kind of hero they had already known, some kind of scenes they had already known, and some kind of actions that they had already seen. The author was trying to be careful to give full and exact pictures. These fast readers did not get those pictures. They used their own, and just "got the story." That is a very common practice. But it is not one used by the best readers on the best of reading matter. In fact, the best readers, spending their time on the most worth-while writers, actually sense the "flavor" of the words used, and feel all of the subtle shifts of style and movement that fit every person or situation in the story. And they do this as they take the time to imagine just what the author wanted them to imagine.

This same idea was expressed very strongly by an English teacher of many years experience who had become a reading supervisor. In a group discussion the statement was made that one could read stories as fast as one wanted but that one had to read factual material very carefully so as to understand it all. "Just the contrary," she said. "One can read fact as fast as he wishes, or even skim it. But one must read literature very carefully so as fully to appreciate its pictures, its ideas, its feelings."

Perhaps we may resolve the problem of "how to read stories" if we recall the two opposite reasons for leisure-time reading, and the two differing types of stories that satisfy these reasons. One purpose, they say is "escape," to get away from ordinary life. For persons with such a purpose there is "escape reading matter" which may be read with the highest speed if desired. The other purpose is given as "getting closer to life." For persons with this purpose, the highest types of literature have been written. Such literature will probably be read with care and thought. The stories, people, and places will naturally be fully visualized. Reading of this type of stories will therefore be slow and give opportunity for "seeing completely" the action and even following the thoughts in the minds of the characters, as well as the thoughts that may be added by the author. If, therefore, we have two opposite purposes in reading stories, we may have

two very different ways of reading in this field.

Undoubtedly, the great divergence of opinion as to how story material is to be read results from the presence of very different kinds of stories and very different reasons for reading them. In practice, individual persons seem to read different kinds of stories differently. Anyone who watches his own ways of reading will find that he often switches from fast to slow, or the reverse, and reads with more or less care even during the course of reading a single story or novel.

In the case of stories, as in the case of any kind of material, we must come back to the two questions, (1) Just what kind of material is it that you are reading? and (2) For just what purposes are you reading it? Until these two questions are definitely answered in any particular case, we cannot come to a decision as to "how to read."

KATHLEEN MCENROE

## The Process of Creative Writing

When children write creatively, teachers or parents usually focus their attention on the resultant piece of writing—on *what* the children have created. Of interest also, however, is the thinking involved—*how* the children have created. This study deals with the process rather than the product. It describes the creative efforts of some sixth graders and illustrates what teachers can do in observing the elusive "creative moment."

The field of creative thinking abounds with references to basic steps or stages in the thought process. A number of the ref-

erences have been summarized by Russell.<sup>1</sup> Most seem to follow the well known steps formulated by Graham Wallas in his book, *The Art of Thought*.<sup>2</sup> Broadly stated, the steps proposed by Wallas are: (1) Preparation—when searching for an idea or investigation of a problem first takes place. (2) Incubation—when the idea or problem is unconsciously worked on. (3)

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<sup>1</sup>David H. Russell, *Children's Thinking*. Boston: Ginn & Co., 1957.

<sup>2</sup>Graham Wallas, *The Art of Thought*. New York: Harcourt, Brace & Co., 1926.

Illumination—when the idea suddenly emerges. (4) Verification—when any changes or evaluations are made.

When children write creatively, does their thinking include any of these stages or follow any such pattern or sequence? In an attempt to gain some understanding of how children think when writing poetry, a pilot study was recently made with six students in the high sixth grade. The students ranged in age from 11.9 to 12.3 years and in I.Q. from 84 to 141. Interest was focused on (1) finding any evidence of the "stages of thought" and (2) discerning the extent of imagination

(or imagery) involved in their thinking.

The study was conducted with each student individually. Each one was shown the same picture, a brightly colored ocean scene, and was asked to write a poem or anything he wished in connection with the picture. He was also asked to do all of his thinking out loud. The sampling was too small for a scientific study and the requirement of talking aloud probably limited the responses of some of the pupils.

A student of average ability went through the thinking laid down below in composing the two stanza poem that follows:

#### *Protocol*

Hm-m-m

Shall I write about birds or sea?

The foam's against the rocks.

It's in the cracks.

Would there be a rainbow in the spray?

(pause)

Let's see—

I could even write about the clouds.

There's somethin' to write!

How there are clouds at the beach!

Every day I go to the beach

there are clouds in the sky.

(writes)

There are little bitty ones

and great big ones.

(writes)

(Looks back over lines.

Reads them over aloud.)

I need an ending to rhyme.

(pause)

The clouds—they frown at me as I go by.

Or maybe—the sun—or the sea—

I don't know which!

"Frown" means sort'a sad

more—or angry.

That would be the sea!

I've got a better one—

waves!

As I walk by or as I go by?

Hm-m-m.

The sea wouldn't go with the clouds.

#### *Possible Interpretation*

##### *Preparation*

The problem is approached.

Ideas are searched for.

Imagery enters.

Searching continues.

This could be "Illumination."

An idea emerges.

The idea is formulated into

written expression.

##### *"Verification"*

A new problem is met.

Imagination enters. A metaphor is used.

Temporary frustration.

The problem is thought out.

Could some incubation have taken place?

Another problem appears.

The organization of ideas is considered.

I'm talkin' about clouds.  
 I'll make the *clouds* frown.  
 The big clouds frown as they  
     pass by.  
 Yeah! That's it!  
 (writes)  
 (Reads stanza over aloud.)  
 I could put something about  
 the beach.  
 As the ocean rolls over the  
 sand—Hm-m-m—  
 It brings me shells and pebbles—  
 pebbles and shells—shells—  
 shells—  
 Yeah, two l's!  
 It brings me pebbles and shells.  
 (writes)  
 (Looks back up at first stanza.  
 Puts in a comma.)  
 I think I want this to be  
 at Pebble Beach.  
 Now, what do you call those  
 things?  
 That you hear the ocean in?  
 I'll just put a shell.  
 I'll hear the ocean like  
 little bells!  
 (writes)  
 Yeah! That's not bad!  
 (Reads poem over. Adds no  
 new punctuation.)  
 Shall I write another  
 stanza to it?  
 (pause)  
 Nope! It's not bad!  
 Now, a title.  
 Day at the Beach—  
 The Sights at the Beach—  
 I guess I'll call it  
 "Day at the Beach."  
 It's all I can think of.

The desired expression  
 finally emerges.

Verification or evaluation  
 takes place again.

Searching begins again.

Alternative expressions are  
 considered.

The desired expression emerges.

Evaluation again takes place.

A new problem is confronted.

An easy solution is found.  
 An idea emerges suddenly.  
 This could be illumination  
 or sudden insight.  
 The entire poem is evaluated.  
 Approval is given.

The final problem is faced.  
 More searching takes place.

The final expression is found.

#### A DAY AT THE BEACH

Every day I go to the beach  
 There are clouds in the sky  
 There are little ones and big ones,  
 The big clouds frown as they pass by.

As the ocean rolls over the sand  
 It brings many pebbles and shells,  
 I hold a shell to my ear  
 And hear the ocean like little bells.

Great variety was found in the thinking and resultant verse of the six children studied. Individual difference in such areas as degree of imagination and imagery,

fluency of expression, problem set and problem solution seemed important determinants.

One student approached the task with a show of some distaste. The thinking and kinesthetic images based on past experiences at the beach. Both the process and the poem were egocentric and were based on these images.

Another student showed much ability at expressing herself with ease and fluency. Her ideas came swiftly and she seemed always capable of coming up with several alternative words or expressions from which to choose. Her sixteen line poem was the longest one written and made use of less common words and expressions.

One student approached the task a show of some distaste. The thinking and writing process soon became frustrating to her. She completed her poem in the shortest length of time, about fifteen minutes, and was most dissatisfied with it.

Still another student approached the work with much elation, stating he always thought out loud when he wrote poetry. Writing the poem was especially enjoyable for him and he expressed considerable satisfaction with his completed verse.

Some imagination was apparent in the thinking of all of these pupils. Two of them showed a tendency to make use of imagery. One poem was completely imaginative, likening the waves to children playing on the beach. The other poems combined imagination and realism. Three of

the poems contained one or more metaphors.

Evidence of the stages referred to earlier could be discerned. They did not always appear to be distinct from one another, however; nor did they always occur in any order or sequence; nor were all of the stages necessarily observed in any one child. Many of the stages seemed at times interwoven. All seemed capable of occurring at any time during the process. Initial preparation and final verification were the most obvious of the stages. Five of the six students displayed a definite period of preparation prior to undertaking any writing, and all six engaged in some sort of verification at the very end of their writing. Both preparation and verification also occurred, in many cases, as the poems were being written.

This study gave many clues to the thought processes of these pupils when asked to write a poem about a picture. A few tentative conclusions may be made about the creative thinking of these children: (1) Some degree of imagination entered into the thinking of all of the children. (2) Individual differences were shown by marked variety in methods and results. (3) The four stages which are frequently used to outline creative behavior did not completely describe the thinking processes of any of these children. They did lend a structure, however, within which a study of their creative thinking could be approached.



## A Technique that Fostered Creative Writing

In the early part of the school year the teacher began the writing of a highly adventurous story, most of the characters of which were members of the class. The story continued throughout the year. All the children were successively worked into the plot. The teacher read a chapter of the story every two or three weeks. Afterwards, she would ask the class for possibilities for the next chapter; also she would discuss with the pupils problems she was encountering in developing the plot. Toward the end of the year a title for the story was chosen by a group of judges from titles submitted to them by other members of the class.

The plot of this particular story involved the adventures of two jet aces as they went on a secret mission for the Air Force. Various subplots were woven around other members of the class as the pilots met them in their wanderings. Some pupils suggested the type of character they would like to be in the story, and the name they wished to have. Others drew pictures depicting the character they wished to be. There were times when the pupils wrote the subsequent chapter, or the teacher and the class wrote it together. Many pupils submitted possible endings for the story. In an incidental manner, the teacher incorporated into the tale various learnings the group had experienced in their schoolwork. The children responded with enthusiasm and pleasure upon recognizing something which they had recently learned.

As a result of this teacher-pupil activity, the writing and telling of original stories became a definite phase of our classroom life, with a high degree of participation. One day per week the pupils organized a television show featuring the reading and telling of original stories, original advertisements with visual explanations, original poetry, and the presentation of original plays. The teacher was part of this program only when she had a chapter of the class story to read. The pupils looked forward to this program with excitement and anticipation.

A permissive, relaxed atmosphere regarding creative writing prevailed in the classroom. At the same time, desirable standards were encouraged. The teacher did not assume the position of expert in this field. Her attitude was that of trying to improve herself in this form of expression. This attitude appeared to foster the same kind of self-evaluative feeling in the children. Hence, there was a mutual sharing of constructive suggestions between teacher and pupils, and among the pupils themselves.

Most gratifying was the friendly, wholesome relationship that developed between the teacher and pupils as a result of enjoying this creative activity together. Further, a certain *esprit de corps* began to emerge in the group as they participated in the adventures of the story as fictional

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characters. They discussed the actions and attitudes of the characters as if they were real. The tale appeared to help satisfy the children's desire to imagine themselves in highly adventurous roles.

The teacher need not be outstanding in creative writing in order to carry on such an experiment. Variations may be tried, such as having a series of short stories instead of a continued story. Sec-

tions of the story may be dramatized by the pupils about whom a particular part was written. Obviously, the story itself is one avenue by which the teacher may unlock the door of creativity in the children. The most important aspect of this technique is, I feel, that it produces an atmosphere in which self-expression in writing becomes a joy to the class. Really, it was great fun!

HELEN FITTS HEMINGWAY

## A Cooperative Effort in Creativeness

It started in September, when the class separated into three interest groups for a club meeting period. The chosen centers of interest were a club newspaper consisting of class news, stories, and poems, which would be published weekly; a library helpers' club to sponsor more and better reading; and a garden club. Student teachers acted as leaders in the library and newspaper clubs.

At first the garden club spent its time in experimenting with seeds, roots, and bulbs which they planted in a sand table. The room was a north east room; there was practically no sun. The science teacher from the college, no doubt sorry for the embryo gardeners, spent a great deal of time and effort to give them the best in soil. He even donated a few bulbs and roots as starters. The children had little to offer, as they were from city homes, and gardens were both sparse and scarce.

After the newness of the sand table wore off and all the old plants had yielded their supply of slips, the supervising teacher became aware that something new and challenging had to take place at the

next meeting. Consequently, Oscar Wilde's story about the Selfish Giant was told to the children. It was hoped that they, by listening to the beauty of its words and word pictures, would be inspired to write an imaginative story for the class newspaper. The stories were written and were a good attempt but they resembled Wilde in plot if not in style and could not be used. At the next meeting, it was decided that they would try writing a story all together. The main characters were going to be the hero, a boy; the place, a garden belonging to a good little girl.

The children dictated the story and the supervising teacher wrote it for them. Now and then, she urged them not to repeat words too frequently and drew from them words that had prettier sounds or made more lovely pictures. For instance, this is the way the first sentence came into being. The group was discussing:—

Someone said, "A little boy loved to play in a garden of a little girl."

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Someone else: "If it is a fairy story, it should begin, 'Once upon a time.'"

"All right, then, how's this? Once upon a time, there was a boy who loved to play in the garden of a little girl."

The teacher asked, "What kind of a garden did the little girl have?"

"A big flower garden."

"Can't we put some words in the sentence that will make us see a pretty flower garden? What are some other words that we might use?"

"Beautiful."

"Lovely."

"Nice."

"What kind of a little girl was she to have such a beautiful garden?" asked the teacher.

"She was a happy little girl."

And so to the satisfaction of all, the final opening sentence was determined.

The story was written in two sittings, a week apart, but the inner glow and happiness remained with the group throughout. They had had fun in its creation and were content.

### *The Story of the Beautiful Garden*

Once upon a time, there lived a little boy who loved to play in the garden of a happy little girl who had a nice, big, beautiful flower garden. Roses, begonias, tulips, daffodils, johnny-jump-ups, iris, violets, daisies, and many other lovely flowers grew in that garden. Apple trees, peach trees, pear trees, cherry trees all grew in that garden. Lovely green grasses waved like water when the wind blew through it.

The little girl would let the little boy go into the garden whenever he wanted to go, because she knew that he would take such good care of her plants and flowers. One day, the little boy saw an ugly caterpillar. She was building a cocoon, for it was time to think about becoming a butterfly. While the boy was standing there,

something strange happened. A fairy came along and waved her wand right in front of him and a whole lot of beautiful butterflies began flying all around. They flew all over the flowers and plants. They flew onto a pretty apple tree. The boy was so excited that he ran into the house to get the little girl to come out to see the lovely butterflies.

The little boy said, "Oh, how I wish I could be a little flower!" No sooner had he said this, than one of the butterflies landed on his eyelids and he fell. While he was sleeping, he dreamed of lovely flowers dancing around him under the trees in the garden.

Suddenly, an evil looking man with big purple eyes and a nose as big as a corn-cob pipe was standing before him. His mouth was as long as a tooth brush curling at both ends. His hands were like blue-jay wings and his claws were as large as an eagle's foot. He trampled on the flowers and said a few magic words. Suddenly, all the flowers turned into weeds with sharp prickles. They felt very sad and droopy while the butterflies were frightened away and hid in the hollow of the highest tree.

All at once the fairy came back and saw the flowers were in the hands of the Evil Man. The butterflies in the tree watched the fairy as she breezed through the air, swinging her wand gently over the prickly weeds.

The Evil Man watched the fairy, too, from behind a bent and broken tree. He was angry as he saw the weeds turning back into lovely flowers. He couldn't bear to see what was happening. So he called upon his magic power to help him to keep the weeds as they were. He was very sad to discover that he had no more power.

"I must get the power to stop the fairy. I must. I must!" he yelled. And all at once, the little girl came out of the house and saw the little boy lying there under the tree, sleeping. Then she went over and woke him. The little boy woke up and saw all the pretty flowers, all turned from weeds to pretty flowers again. The trees were green again. Everything was green and pretty again. The wicked old man was

gone. The fairy was very gay and everyone was happy and gay again. They all sat around the tree and began to sing and play and have lots of fun with each other. The little girl let the little boy come and play in the garden whenever he wanted to play and they all lived happily ever after.

The End

Christmas came along, and the story was forgotten for a while. And then came January with an influx of attractive seed catalogues. For weeks the classroom library had been a source of unhappiness to the supervising teacher. If only she could manage somehow to get more books for that library, she knew that she could get the children to love to read. The problem stayed with her: but with the arrival of the seed catalogues, she thought that she had found a solution.

Her garden club would sell seeds and with the money that was earned they could buy books. Plans were made. The children were enthusiastic. The sale was on and they made money—over thirty dollars. The children had worked hard and their enthusiasm had been keen.

Now, the problem became what to do for Parents' Night. The supervising teacher knew that parents liked to visit school, especially when their children performed. The solution of the problem did not take long to crystallize, for it had been hanging in the air for some time. The Garden Club would dramatize their story.

Again, the children and the teacher were all excited with their planning. They reread their story and decided that they would have five dances; one, flowers dancing around the apple tree; two, a fairy leading a band of butterflies; three, the Evil Man trampling flowers; four, a frightened dance, and five, a happy ending dance.

There would also be five songs: a caterpillar song, a sleeping song, a butterfly and bumble-bee song, an evil song, and a happy ending song. The chorus would consist of five or six flowers and from five to six butterflies. There would be a fairy and an elf, an Evil Man and a bumble-bee, and of course, a little boy and a little girl. The properties needed were a pretty apple tree, a highest tree, a bent and broken tree, a house and grass.

The cast was chosen, and each child was happy with his part. More actors were needed and so volunteers from the other clubs filled in.

In this way the play was off to a good start.

First, the songs were written as poems, later to be transcribed into music. One child brought a poem that she and her grandmother had written together. It served as inspiration to the others. With the student-teacher's help, the writing of the songs began. Some of the children would think of a line or a couplet; others would add to it and so the poems grew until everyone was satisfied. The music was written in much the same way. The children sang the words of the poem to a tune of their making. When they heard a line that they liked, they sang it over for the teacher to play on the piano and eventually write it into the proper key with notes. When the tune was completed, the teacher played it to the class and they accepted or rejected.

It all started in September and ended in June. It was an effort which involved many people working together: the supervising teacher and her two training students, the pupils and their mothers—even a Dad spent two evenings creating a gay

hat for his tulip daughter. The principal cut branches for the background of trees. The college music instructor and the science instructor as well as the physical educational instructor contributed, and of course, the custodians.

No one learned words. The words in the play as written were what the children determined they should be when they dramatized it for the first time. As the play was practiced, it was polished a bit here and there, but basically it remained the same.

A group of mothers held several meetings at the school, and, with the aid of the children, created costumes of crepe paper for the flowers and the butterflies. One busy mother, although her child was a flower, was not satisfied with the fairy costume. She bundled it up and took it home. It came back a beautiful creation. The gleam in the eye of the fairy when she saw it was ample reward for the extra effort.

The Evil Man was indeed evil with his black cape, hat, and long nose. The bumble-bee, however, was the hit of the evening. His body was papier-maché over a balloon filled with a gaseous chemical. The wings were made of cellophane. He was realistic. The real surprise came when the mischievous elf pricked it (this was the ingenious idea of the student teacher and afforded a good lesson in science) and it burst amidst a cloud of powder and smoke.

The play was put on, not only for Parents' Night but also for three classes

of College Juniors and for the first, second, and third grades of the Laboratory School. The latter sent to the performing class attractive letters of appreciation and evaluation. This was an excellent lesson for them in language arts as well as art, for the letters were decorated attractively.

The next day, with the aid and kind services of the school librarian, a trip to a neighboring town was taken for the purpose of purchasing books. The children were received cordially by the owners of the wholesale book house and spent a delightful hour passing judgment and finally selecting twenty books. Their thirty dollars were spent, but they were happy that they were leaving a fine gift for the next year's fourth grade.

There was one more thing to do. There must be a book plate to put into each book, a distinguishing mark of a generous class which had worked hard to give to another a good start toward its reading career: a fine gift to the next year's fourth grade. There were only a few days remaining before the summer vacation, but time was stolen from somewhere and a group of volunteers went to work. The one chosen was a picture of a house on which were printed the words, "Our Library Book House."

The year ended. It was felt by all who participated that they were happier people for having played a part in a cooperative and creative effort which had brought people together, working for a common cause. The world is a good place in which to live when such a thing can happen.



## How to Run a Book Fair

*[The following article is taken from an attractive pamphlet of the same title published by the Children's Book Council, and is reprinted with the permission of the Children's Book Council. Copies of the complete illustrated booklet may be ordered from the Children's Book Council, 50 W. 53rd. St., New York 19, New York.]*

### **Purpose of a Book Fair**

Perhaps your main purpose is to raise money for the school library or some other worthy school or community project. This is fine, of course; but as parents and responsible citizens, it should be equally—if not more—important to you to stimulate reading among both children and adults. After all, you are going to put a lot of planning, time, and energy into your book fair. Why not aim at the greatest possible contribution to old and young alike—and count your results afterwards not merely in dollars and cents?

A well-planned book fair, whether held by one school or an entire city, can lead to greater use of school and public libraries; better selection of library books; wiser and more frequent book buying; more families reading together; interesting teen-agers, especially, in new leisure-time hobbies; opening the eyes of many children to the fun of reading something besides comic books.

Your book fair can do all these things—and make money besides—with only a little additional planning. This wider view of your project need not mean greater expense. Many excellent fairs have been put on by single parent-teacher associations when the only cost was the price of order blanks. It does, however, take time, imagination, and careful advance thinking to put on a successful book fair. So do discuss your purposes first, then

shape your plans, always keeping these in mind.

### **Sponsorship**

Even if your book fair is only a one-school project, be sure that the group of sponsors includes your town librarian, your school librarian, your school's reading co-ordinator, your youth groups—both for the sake of well-rounded publicity and for assistance in your initial planning. The more co-operative sponsoring organizations you can get to work with you, the bigger your attendance will be, and the closer you will come to fulfilling your purposes. We are taking it for granted that you have obtained the interest and approval of your school principal and superintendent, and their permission to have school classes visit the fair.

Do not expect to get good co-operation from your sponsors, however, if you present them with fully formed plans. Ask a representative of each group to sit in on your first meeting, so that all the sponsoring groups feel they really share in the project. Sponsors will help you by suggesting special features of local interest; rounding up literary celebrities; helping at a preview tea or other social publicity function; working out decorations which you could not otherwise afford—as well as giving the fair publicity at all community gatherings.

### **Where to obtain books**

The sponsoring group should decide first on the number of books it wants to display, and whether books for adults as well as for children should be included. A one-school book fair usually has about 250 books; the big-city fairs show from 1,000 to 3,000. The greater the number of books, the bigger the publicity

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impact; but don't display more books than your space will allow for comfortable viewing. Every book should be laid out singly on tables or racks; piles of books will attract only those who already are bookworms—they will not tempt new readers.

Books may be secured from several sources. The following is a digest of information on sources from Children's Book Council reports which have appeared annually in *Publishers' Weekly*, also in *Junior Libraries* and *Top of the News*:

Books may be secured from your local booksellers; from dealers throughout the country who regularly specialize in supplying exhibits; from various special exhibitors and/or the State Library Commissions of Boards of Education in many states; and, for a limited number of very large fairs, from the Children's Book Council. It is urgently recommended that books be secured from these sources, rather than from the individual publishers direct.

First, for fairs to be held in one school or a group of schools, your local bookseller will often give fine co-operation. He may arrange to order the books, give a commission on sales made or orders taken at the fair, and take back books unsold. Or he may simply arrange a school exhibit at which no sales are made, but publicity distributed announcing that all titles in the exhibit may be purchased in the store. These stores want to please you—their customers—and are accustomed to dealing with wholesalers who, in their turn, must keep the stores as customers.

Second, there are a number of dealers and jobbers who specialize in supplying exhibits of children's books over a wide area. A list of these—A List of Dealers Supplying Exhibits of Children's Books—is available on request from the Children's Book Council. If you are unable to secure books from your local bookseller, this list should prove helpful. The services of these dealers vary as described, but most will arrange an exhibit at which books

may be sold or orders taken.

Your committee should investigate and compare arrangements offered by local stores, other dealers, and jobbers, finding out whether you must guarantee a minimum amount of books sold (this is dangerous if it is your first book fair experience!); whether books will be delivered and returned by your committee or the agency, and who pays for transportation; how long it will take for orders to be filled (important if before Christmas); and especially whether you must take a prepared exhibit or can make your own selection of books. In a small book fair, it is much better for your local book store and librarian to help you select books suited to your community, particularly if you want to make money on orders. They will help you avoid many pitfalls, such as—ordering too few of the types most in demand locally; omitting books by local authors and illustrators whom you wish to invite; ordering many trashy books not worth endorsing; simply duplicating what is available at drug stores and department stores; ordering books priced too high to sell in your school area; omitting favorite classics or the finest new books; ordering too few or too many in one age category, etc. Your committee should make every effort to arrange for an outstanding, inspiring, newsworthy selection of books.

Third, for those interested in exhibits at which no sales are made or orders taken, there are commercial exhibits, publisher-sponsored—that is, maintained by fees paid by subscribing publishers—as well as such regional educational exhibits as the Kansas State Teacher's Association Children's Traveling Book Exhibit. These are included among the "Miscellaneous Special Exhibits" attached to the "Dealer List" available from the Children's Book Council. Further, there are the State Traveling Exhibits of Children's Books maintained by the Publishers Liaison Committee (composed of school and public librarians and children's books editors), collections of current books provided

by the publishers and available to educational institutions and civic and educational groups from the state library commissions or boards of education in a number of states. A list of these is also available from the Council.

Finally, books for a few large fairs—exhibiting from 1,000 to 3,000 books—are provided each year by the Children's Book Council, acting as a co-sponsor. (Sponsorship by the Council means that its member publishers, the children's book editors of over 60 publishing houses, select and provide the books on a proportionate basis.) These fairs are held either in major cities where they attract a large metropolitan and suburban audience, or in smaller cities where they also affect a large population, often state-wide, in localities where books are not widely circulated. Of necessity, the fairs which the Council can co-sponsor are limited in number, and they must be scheduled months in advance. Other co-sponsors of these fairs often include a large newspaper and a museum or other institution where the fair is held.

When you have decided what kind of a fair you want to put on and will find it practical to produce, decide on your source of books and get an agreement in writing, including dates and financial details, so that there can be no misunderstanding.

### **Possible costs**

A one-school book fair, as was said before, need have no expense other than buying some order blanks for the "book salesmen" to use. However, even here, some of the following items which might cost the committee money should be considered, and the biggest fair would definitely need to reckon on many of them.

*Decorations*—many of these may be made by school children, but expenses may be incurred for paper, paint, balloons, flags, posters and other items. (See Chapter IV, D.)

*Entertainment*—records or juke box; film

projectors and films; picture quizzes, puzzles; fees and/or transportation for drama and dance groups; fees and/or transportation for authors and illustrators. Many will give free programs for publicity but should be provided with travel expenses and appropriate hospitality. (See Chapters IV, C; VI; VII, B.)

*Equipment*—display tables and racks, (well worth having made by vocational classes for big annual fairs); loud-speaker system for large halls; order blanks; pencils for order taking or list-making by visitors. (See Chapter IV, A; VII, A.)

*Exhibition Room*—rental of hall or, if donated, possible cost of heating and cleaning. (See Chapter III, C.)

*Insurance*—on special exhibits or books; also liability for unusual crowds.

*Publicity*—postage for letters to sponsors, authors, book suppliers, social invitations; mimeographing and printing. (See Chapter VII.)

*Refreshments*—for social events, unless donated. (See Chapter VII, B.)

*Special Fees*—for museum custodians, janitors' fees or tips.

*Transportation*—of books, school classes, special exhibit material, entertainment group. (See above.)

### **Date:**

This might be during or close to Children's Book Week, held usually during the third week in November (inquire of Children's Book Council). Equally successful fairs have been held in any month during the school season. If the added impetus to Christmas buying seems desirable, have the fair early in November or even in October if you are taking orders, for it takes time to order books, sort them and get them to the buyers.

### **Time Length:**

This may be anywhere from three or four days to a week or more. The fair should be open during school hours if classes can be

scheduled for visits; and after school hours and at least one evening or week end for parents and families.

## Title:

With your purposes clearly in mind, try to select a catchy title. If you are showing only children's books, we suggest "Boys' and Girls' Book Fair" as preferable to "Children's Book Fair" as the word *children* will keep teen-agers away. Other possible titles: "Book Festival"; "Book Bazaar"; "Pageant of Books"; "Books Around the World"; or use a Book Week slogan like *The New York Times* "Reading is Fun" exhibits. The more exciting and glamorous the title, the more visitors will want to come.

## Committees needed

General Committee: To run the book fair and appoint chairmen.

Book Display: To select, order, and transport books.

Book and Other Sales: To take orders on books at the fair, and keep accounts.

Decorations: To plan, secure, and arrange decorations.

Hostesses: To staff Information Booth, greet program participants, greet visiting classes.

Printing: To prepare fliers, lists, tags, tickets, etc.

Programs: To arrange entertainment.

Promotion: To set up contests, social functions.

Publicity: To release stories to press, present TV and radio program material.

School Relations: To schedule class visits, arrange for participation projects.

Special Exhibits: To obtain, insure, display, and return.

## Participation projects

Besides showing posters, handicrafts, art work, etc. done by school children, as suggested in B above, or developing from school projects as suggested in Chapters V, B; VII, A, there

are several ways in which children and adults attending the fair can participate actively. Some of these are:

## Book Quiz Games:

These can be played in many ways by visitors, perhaps with a prize for the class—children and their parents—having the most correct answers. (Answers dropped in box.)

Picture quizzes and other book puzzles may be obtained from the Children's Book Council. Or you can make your own picture quiz, with the help of a librarian, by removing titles from jackets of well-known books, numbering them and mounting them on the wall. Book slogans or titles might be spelled out in international flag code on walls and ceiling, with the flag alphabet posted in several places.

A story-teller could describe book plots for those around her to guess.

Miniature scenes from books can be set up on tables for guessing.

## Children in Story-Book Costumes:

These can parade to the fair—perhaps accompanied by a bookmobile, library float, etc. Or they can serve as junior hosts and hostesses at the fair. Or they can compete in a Pet Show, with pets also in costume, representing books (Mary and her Lamb, Red Riding Hood and the Wolf, etc.) Or a Story-Book Ball can open the fair, with a grand march, book prizes for the best costumes, square dancing and ice cream—the ice cream served away from the books!

## Guest Authors' and Artists' Autograph:

This should be forbidden except when visitors bring or buy books to be autographed. Signing little slips of paper that are usually thrown aside is a nightmare to authors.

## Model Libraries:

Book and department stores may be willing to set up a model home library for a child. In one city several stores arranged such exhibits, each library being of a different type.

Blanks were given out to fair visitors, who registered which library they would like to own and gave their reasons in 25 words or less. The actual libraries were the prizes.

#### Reading Rate Exhibit:

Let visitors time their reading speed and find out how to increase it. Your teachers of reading will give you information and perhaps demonstrate at such a table.

#### Voting Machines:

This can be borrowed from election officials and used, not only to teach voting technique, but also to register choices on questions about reading. All questions must be designed for a "yes" or "no" answer or a check list. For example: "Do you read a book after you have seen it on TV or in a movie?" (Yes or No.) "Which of the following types of books do you like best?" (check list.) Age and sex should also be asked of voters, to make the totaling of answers more valuable. Results make interesting publicity stories. The local League of Women Voters would probably be willing to staff the booth.

#### Decorations, music

Even the smallest book fair can be made into a gay, festive occasion if the room is decorated and jolly marches and dances are played on a phonograph or juke box at various intervals. Decorations may consist only of balloons, flags, or well-placed book jackets. A large poster or montage of photographs of authors appearing at the fair will attract attention. Special murals or large cut-outs may be made in the schools, to be shown at the entrance or behind each table. The major colors from the annual Book Week poster and streamers, available from the Children's Book Council, may form the basis of the decorators' color scheme. Remember that if you use crepe paper, it must be the fireproof kind.

By choosing a different theme for each year, decorations at annual book fairs can be varied and exciting: "Treasure Island of

Books," "Around the World in Books," "Cruise of the S.S. *Book Fair*," "Animal Fair"—all have good possibilities.

#### Information desk

It is important to have a table near the entrance, staffed with hostesses who can answer questions about coat rooms, washrooms, telephones; how books are ordered; where special exhibits are located; when programs are to begin and end. Answers to quiz games may be distributed here on request, or answers placed in a box; booklists, souvenirs, pencils given out; books in the exhibit looked up on the list or in a card file by authors or category, etc. This is the place for lost articles or lost children. If desired, printed booklists or other miscellaneous items can be sold here. (See Chapter IV, B.)

#### Hostesses and "book salesmen"

Every hostess, committee worker, or "book salesman" should wear a tag for identification.

Hostesses will take turns at the book tables and the Information Table; greet visiting celebrities and program participants; and help the general committee at any social preview function.

"Book salesmen" should have a special meeting before the fair, to discuss procedure in ordering books and become familiar with the order blanks, which should be made out in triplicate—one copy for the book fair committee, one for the book supplier, and one for the purchaser. You should decide whether you want to take cash for orders, or deliver them C.O.D. It is possible that your co-operating book store or department store would allow its charge customers to charge books. If orders are to be paid in cash, have plenty of change at every table; or let one person at a special desk take in all money and give out receipts. Book orders must be written out at the book table, however, either by the "salesman" or the purchaser, to make sure that title and author are listed correctly. The easiest way to deliver the books to individuals is to have



them shipped to one place where the Book Sales Committee can sort and mark them for recipients, then ask purchasers to call for them. One caution: if books are bought by parents to give their children for Christmas, do not leave them with purchasers' name attached where children might see them!

### *Entertainment Programs*

Any entertainment feature which can be arranged at the fair will greatly increase the attendance. Many parents—who would not come just to look over some books—will bring children if they know there is to be a puppet show or a famous illustrator drawing pictures. Once there they will browse and make lists of books to buy.

One warning: *Please plan only entertainment features that are related to children's books.* Just having an array of magicians or trained dog acts is beside the point—which point throughout the fair should be to *stimulate reading*. Puppet shows or plays must be based on favorite books; animals can be shown if they are the pets of authors who wrote about them in their books; radio or TV personalities can be scheduled if they will act as masters of ceremonies for programs related to books, and so on.

Be sure to let your speakers know the age of their audience in advance.

Someone should announce and introduce each program over a loud speaker. A costumed herald with fanfare bugle adds color and drama. At large community fairs, tickets must carefully regulate the size of audiences in auditoriums.

Chest microphones are particularly helpful to illustrators who, when giving chalk talks (see below), must turn their backs to the audience at times. Any authors or illustrators who have never done programs of this sort but are willing to try, might like a free reprint of my article from *Publishers' Weekly*, July 25, 1953, "How Authors and Illustrators Talk to Children." Just address me at *The New York Times*, 229 West 43rd St., New York 18, N. Y.

Canvass the talents in your community—you will be surprised how much entertainment you can find, suitable to your book fair, that need not cost you a cent. Professional groups will often give performances free or for transportation only, if they get good publicity. Here are some suggestions to choose from:

*In small space*, perhaps in the same room with the books, preferably on a raised platform, short programs while visitors stand:

#### Bookmaking:

Authors, publishers, or editors, showing how a book is made.

#### Story-telling:

Professional story-tellers, authors or radio personalities telling stories.

#### Chalk Talks

Illustrators drawing while visitors watch. (Drawings must be done swiftly.) Sometimes illustrators prefer to show materials illustrating how their original drawing progresses from sketch to finished printed product. If you or your librarian do not know where to locate illustrators and authors of children's books in your area, write to the Children's Book Council for a Speaker Request Form. When you fill this out and send it in, the Council's editor-members will contact you directly—if they have authors or illustrators available in the required area. Programs by authors and illustrators are often given in school assemblies just before children come to the fair, as well as at the fair itself.

#### Puppets

Puppet shows and puppet-making demonstration.

*For seated audiences*, in small or large halls with stage:

#### Book Quizzes

Charades of titles; dramatized excerpts from children's books; parade of costumed characters; showing of objects associated with cer-

tain stories or characters—these are some of the ways of giving hints for books to be guessed. Two teams of children can do them for each other or children can do them for the audience to guess. The book answers must not be too old for the audience or too hard to guess.

#### Dance Programs

Of book characters or stories.

#### Dramatizations

By professional or amateur groups of children or adults. Each day the play may be a framework for presenting different authors in person. Plays may relate to the fair's theme, be based on books by guest authors, or just based on popular books.

#### Films:

On the history of printing or book-making; excerpts from famous books made into movies, etc. A list of films related to books and reading in general is included in the *Manual of Book Week Aids* issued annually by the Children's Book Council.

#### Speakers and Panel Discussions

For adult or child audiences. Speakers may be famous authors, editors, publishers, book reviewers, community leaders. Teen-agers may interview their favorite authors or discuss books. Possible topics for adult audience could be: "Designing Children's Books," "Writing and Publishing Children's Books," "Children's Taste in Books," "Can TV Stimulate Reading?," "Outstanding Books of the Year for Children," "The Art of Story-Telling," etc.

#### Fliers:

An attractive announcement flier is a "must," whether it is mimeographed and sent home with every child from school, or printed and distributed throughout the community by mail or at meetings. It should be in color, have some sort of illustration, and be exciting, attention-getting. Just announcing a book fair with time and place will never get the attendance

it should—use salesmanship! Stress your famous guests, entertainment features, the number of recent books, special exhibits. A bookmobile may help you distribute fliers.

#### Posters

These are often done in the schools, the best being shown in stores and on bulletin boards.

The official Book Week poster can be bought from the Children's Book Council at low cost. Throughout the year, streamers (in sets of 3) designed by leading children's book illustrators and carrying the annual Book Week slogan, but no dates, are also available from the Council. During the *New York Herald Spring Book Festival* a festival poster is available from the *Tribune*. And Scholastic Teacher Magazine includes a poster in its annual packet of Book Bazaar promotional materials.

#### Printed Lists

Mimeographed or printed lists of the books shown at the fair will be needed by your "book salesmen" if they are taking orders. They are also very popular with visitors. Books should be listed alphabetically, grouped by categories. Sometimes these lists are sold at 10c each; or their cost is covered by a book store advertisement. A co-sponsoring newspaper may print the list in a special supplement. Or where there are only a few book stores in a community they may combine to sustain the costs of such a list, leaving space for visitors to jot down the books they will want to purchase.

#### Souvenir Tags, Memos on Books to Buy and Borrow, Bookmarks

Some fairs give away little tags that children tie on their clothes, showing that they have been to the book fair.

Most book fairs distribute something on which visitors can make lists of books they want to read. This may be in the form of a long, folded bookmark, with or without a

pencil on a string. Or it may be a memo blank, headed "Books I Want to Read."

Newbery and Caldecott Medal bookmarks and Book Week bookmarks reproducing the Book Week poster are available from the Children's Book Council.

#### Contests

Contests for children's posters or essays about reading, with book prizes for the best in different age groups, can publicize the fair as well as serve educational purposes.

#### Social Functions

A preview tea the day before the fair, inviting all sponsors and celebrities, will help spread the word and add a good newspaper story. Book-and-author luncheons also add interest. Inviting authors and others who give their time to your book fair without charge is a gracious way of thanking them.

#### Press Stories

Stories about the fair should be sent well in advance to newspapers, magazines, and organizational bulletins, as well as daily to newspapers during the fair. Each press story should emphasize a different feature: contests, number of books, special exhibits, entertainment programs, author and illustrator guests (using biographical notes from book jackets and others sent out by publishers). Interviews of authors and illustrators may be written by teen-age students. In some towns where the fair has been a community project, the mayor has proclaimed a special Book Fair Week. Quotations from city officials or local celebrities will assure newspaper attention. Remember that your first stories are the ones that will increase your attendance. Newspapers that are co-sponsors of children's book fairs usually

print a special children's book section the week of the fair.

#### Photographs

Advise your newspaper when you are to have particularly good material for photographs, and interest your amateur camera fans and clubs also in taking candid shots, perhaps offering a book prize.

#### Television and Radio

Women's hour program, book reviewers on the air, children's programs, and others will be delighted to publicize your fair if you have practical suggestions to offer: child contest winners showing posters, puppets, etc; famous visiting authors, or illustrators who will draw on TV; general information about your fair and its special features, given by your committee chairman; a preview of some of the books to be seen at the fair, and so on.

#### *Results of a book fair*

You may think that the only results you can tabulate are the number of books ordered at a fair, and the attendance. By talking to all your librarians and book shops, however, you will find out how much reading and book buying have been stimulated. Lists that children or adults made at a book fair, indicating books they want to read or buy, will turn up for many months in libraries and stores. The fair may have instigated a number of school projects that had great educational value. Your local clubs will have found out about the talented writers and artists available in the area, and can draw on them again for good programs. If your committee has put real time, effort, and imagination into the project, it has certainly been a worth while civic contribution—which we hope will be continued year after year!

## A Report on Self-selection in Reading

For many years it has been the opinion that ability grouping is essential in teaching children to read. Regardless of how tactful a teacher is in handling ability groups, both parents and children experience a certain amount of anxiety regarding the method of grouping according to ability. There is always the child who has the thrill of progressing into the higher group, but there is also the child who becomes discouraged and feels sure that he will never progress beyond the low group. Is this child likely to develop in an atmosphere where the boundaries for his learning are "set"? With such boundaries, can the superior and gifted child with his unusual drive, initiative, and broad interest have the challenge he needs? Self-acceptance makes for acceptance of others. For wholesome living, it is most important and necessary for each individual to accept himself first. Greater achievement is assured when a child's differences are met by taking advantage of the many resources which differences provide. Individualized ways of teaching reading help to do this.

A classroom program that is rich in areas of interest and thought-provoking activities provides ideas, and creative expression starts from ideas. The job of the teacher is to release and guide creativity rather than to teach and direct it. I believe that ability grouping tends to set boundaries for learning that are hard to get away from. An environment with resources which the teacher and some of the children can provide, in my estimation, certainly helps the child to achieve on his

own level without being limited by boundaries set by the ability grouping plan.

When I first heard of the individualized way of reading, I was doubtful of its effect upon the progress of all the children. I had the opportunity of observing several classes on various grade levels and was amazed at the interest shown and the progress each class was making. I was very anxious to try it and have now been teaching in this manner for some time. I am very pleased with the results, especially the interest the children have in books.

In starting a program of this kind, first of all it is necessary to provide a rich environment—many carefully selected books, many interest centers, and the use of every opportunity where reading is an essential need. The teacher should radiate a high degree of interest. The books should be on many subjects and vary in degree of difficulty from one grade below the lowest reader to one grade above the highest reader as determined from the reading test scores. The selection of books should not be limited by specific interests of the children, as books in other fields might open up new interests for some children. The books should be easily available and displayed in an interesting manner. They should not be grouped according to reading levels. If they are grouped, it should be according to the type of reading, such as science, adventure, mystery, biographies.

An essential aspect of individualized reading is the emphasis on children's litera-

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ture. I have prepared a list of children's books from the library that children at this particular age should know about and read. The avid readers, I notice, refer to this list when selecting books.

*Grouping.* Since ability grouping is mainly a convenience grouping for the teacher, grouping as such is not recommended in individual reading. If the teacher wishes to divide the class into sections or groups, it might be by social grouping, interests, or just by an arbitrary list alphabetically chosen.

Presenting a program of this type to the children should be an individual matter for the teacher. The change-over from ability grouping to individualized reading can be done with one group at a time or with the whole class. Freeing the entire class at the beginning of the year would be best. Another way is to try one or two days a week at first.

I introduce my selective reading plan by allowing the children to browse through the books on display in the room, finally selecting one they wish to take to their seat and read. I make a card for each child, then divide the cards, in no particular way, into four groups. I then ask each group of children to decide on a name for themselves, such as Explorers, Pioneers, Sea Hawks. The next step is to make a contract or plan whereby each child agrees to read from beginning to end the book he has selected. If a child feels a need to break his contract, he must discuss the reason with the teacher. If the selection was a poor one or too difficult, he may select another book with the help and consent of the teacher. At the time the contract is made, I record on the child's card the name of the book selected and the date.

Children also keep individual records of books read and their chosen method for reporting. When a book is finished, I complete my record by noting the date and method of reporting. I also note the individual's needs as they arise and any other details that need attention.

*Daily procedure.* On Monday I call two groups to the reading table, one at a time, and listen and talk to each child individually, a little apart from the group. The other children at the table continue to read until each one has had an opportunity to read to and talk with me. Each has his "Own Dictionary" containing words with which he needs help. During the individual discussion these words are studied. On Tuesday I follow the same plan with the other two groups.

On Wednesday we have book chats; some of the children tell a little about the book they have chosen, the author, some of the characters, the setting, and why they chose the book. The helpers volunteer, so they do not feel obligated to spend this time helping if they are reading or preparing a book review that is important to them.

Thursday is book reviewing day. Each child has in his reading folder a list of various ways to review a book, which was made up by the class. The method most popular with this group is dramatization, although we have many flannel board stories, experiments, and stories told through the use of puppets. The story is never completed but enough is told to encourage the rest of the class to want to read the book. The book of the week is then chosen, using standards set up by the class. Consideration is given to book selection, organization of the report, and in-



teresting presentations. The names of the children who gave reports and the title of the book of the week are recorded on a wall chart.

When a child finishes reading his book, he is encouraged to work on his plan of reporting. It may involve art, working with science equipment, making puppets, or planning a dramatization with the help of others.

Friday is used for reading "Weekly Readers," "News Time," and remedial work. If two or three children are reading the same book, they sometimes read to each other. Other children study their dictionary words; some make book jackets. Each child fills out a book review question sheet on each of the books he reads. This is for his own record and should be checked by the teacher at intervals.

In my daily lesson plan, time is allowed for word study before each reading period. This consists of various ways to attack words, dictionary work, root words, suffixes, prefixes, phonics, and other needs as they arise. I also give a list of "added vocabulary words" to my fast learners. I feel all the children have been well prepared for independent reading before the period begins. The interest in reading is great because each child has selected the book of his choice.

This is a challenging program to the teacher in terms of supplying sufficient books for avid readers and organizing an efficient and effective schedule. However, the potentialities of such a program outweigh the difficulties. The slow reader may choose books and read unnoticed by his peers; thus he will not be faced with embarrassing situations which may force him into patterns of bad behavior. This is also

true in the case of the bilingual child who has a personal contact with the teacher which might otherwise be neglected. The average and fast readers have unlimited possibilities. Since reading is an individually creative process, enrichment will necessarily result from wide and varied reading to supplement the child's experiences. This type of program will open the door for the teacher, and will make him more aware of individual limitations and potentialities.

Through experiences such as these, children acquire a deep love and high regard for good books. A priceless attitude toward reading is built. The slow reader not only is building up a basic vocabulary but he is becoming convinced that *books are wonderful companions!*

## REPORTING ON BOOKS IN THE SELECTIVE READING PROGRAM

### Ways to Report

1. Illustrate the story or part of the story
2. Dramatize the story
3. Make models of things read about in the book, as airplanes, boats, dolls
4. Developing flannel board stories
5. Read about an exciting or especially interesting incident from the book
6. Tell about an interesting, exciting, or amusing incident read about in the book
7. Tell what has been learned from the book, especially in the area of science or nature study
8. Read assigned parts of the story (three or four may be reading the same story and wish to portray certain characters)
9. Discuss the book with the teacher
10. Write about the characters you liked best
11. Write about the characters you disliked
12. Dramatize the story, taking the part of different characters (different hats can be used to distinguish characters)
13. Make a display that correlates with the book; for example, seashells, rocks, and so forth.
14. Show a science experiment

# REPORT ON SELF-SELECTION IN READING

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15. Paint a mural (three or four reading the same book may work together on one mural)
16. Make stick puppets
17. Make paper bag puppets
18. Make string puppets
19. Use recordings

## WEEKLY READING PROGRAM Heterogeneous Grouping

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
12:45 to 1:45	<p><i>Groups I and II</i></p> <p>Children come to the reading table (each child has a different book)</p> <p>Teacher sits a little apart; calls each child to read to and talk with her individually (not all the children need to read to the teacher regularly—others are encouraged to do so)</p> <p>Teacher notes progress, difficulties, word skill, needs</p> <p>Remainder of the class works at silent reading, preparing book reviews, dictionary work or word study</p>	<p><i>Book chats</i></p> <p>Informal talk about books—why the book was selected, type of story, author, maybe a little about the story</p> <p>Volunteer group helps slow readers</p> <p>Those who would like or feel the need to talk to the teacher individually may do so</p>	<p><i>Book reviews</i></p> <p>Reporting to class through use of: puppets, dramatic play, science experiments, dioramas, flannel board, etc.</p> <p>Special conferences with the teacher</p> <p>Volunteer helpers help slow readers</p> <p>Oral reading in small groups or pairs</p>	<p><i>Records</i></p> <p>Bring records up to date</p> <p>Reading "News Time," "Weekly Reader"</p> <p>Individual help by the teacher</p>	
	_____ 10 or 15 minutes daily is spent in word study with the total class _____				



## WHAT KIND OF A BOOK DID YOU CHOOSE?

[illegible]

## Today's Children Can Spell

Though Ken has never learned to spell Schenectady, he can explain in detail many aspects of the solar system. Jean can conduct a business meeting with poise and efficiency, yet she writes few compositions without an appalling number of misspelled words. We, as teachers, can help these youngsters overcome this deficiency if we regard spelling as a challenging step toward social success.

Today there are many practical ways of dealing with spelling problems among our school children. For the teacher of spelling these methods may be mere motivations to supplement rules. For the parent the suggestions may be sufficiently commendable to be used experimentally within the home.

Mr. R., appalled at the poor spelling habits of his thirteen-year-old daughter, devised a competitive plan which challenged the entire family. He selected a television program to which the family listened every evening. When everyone was seated to enjoy the program, he distributed pencils and papers. As certain words were used by the commentator, Mr. R. directed each of his family to write the word as he had heard it. At the conclusion of the program the words were corrected. Mr. R.'s daughter took pride in explaining the game to her classmates the following day and in telling them the number of words that she had been able to spell correctly.

Children who are not mentally retarded actually can spell. All that is necessary is the motivation so that they will become *aware* that they can spell. Children need to be both willing as well as eager to search for a method which will provide satisfaction in their attempts to spell correctly. After they realize that a certain social inadequacy accompanies poor spelling, they will become eager to overcome their deficiency by experimenting for the best method of attacking the problem.

Children presenting extremely difficult problems are often those who have no conception whatsoever of sound, and do not hear the correct sound even when they listen for it.

An example of this type of child was Judy, age thirteen. She had completed a class report and was asked by her classmates where she had acquired her information. Her answer was, "I found it in the 'zaclopedia!'" After the word was correctly pronounced, Judy was asked to write the word she had heard. Puzzled, she wrote "zaclopedia." Syllable by syllable the word was repeated until finally Judy responded with the correct spelling. Although this took some time, Judy did not repeat the misspelling.

Several methods can be used to create word-consciousness. Because each of the following examples has proven so successful that children have seldom repeated a misspelling, these suggestions may prove helpful to the teacher who may be searching for effective ways to meet this problem.

In a large part of their reading children are confronted by words which are unfamiliar. These youngsters are encouraged to consult the dictionary for meaning as well as pronunciation. Often a word meaning is obscure even after the dictionary has been consulted. Such words are put on the blackboard, and their meanings are discussed. These words are referred to as often as possible until the children have become quite familiar with their meanings.

Words misspelled on any written paper are encircled by the teacher. Correct spellings are never given to the child. Instead, the child learns to consult the dictionary, to correct the word, and to write several sentences in which the word is used. This method takes

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more of the teacher's time, it is true, but its effectiveness seems to be indicated by the fact that a word thus corrected is seldom misspelled a second time.

Children are encouraged to bring to class groups of words with similar sounds, roots, or stems. Before school has assembled in the morning, these words are written on the board so that all children may share in the study.

One of the challenges especially appealing to children centers about the art of listening. As a child is giving a report, the class listens and makes either a mental or written note of new words used by the speaker. When the report is concluded, pupils write the new words on the board and their meanings are discussed. The value of this method is two-fold: the children listen attentively, and there is a challenge to become more acutely aware of semantics. This awareness often develops into learning experiences which prove quite valuable.

Children, especially the very young, enjoy the challenge offered by almost any type of guessing game which is on their level of maturity. When someone in the group confronts the class by saying, for instance, "I'm thinking of a word meaning 'fat' which begins with 'c'," others may ask such questions as, "How many letters are in the word," or "What is the middle letter?" If, after a reasonable time, no one can think of the word, the dictionary or an available book of synonyms is consulted. Various forms of creative writing are valuable experiences in the teaching of good spelling habits. Through these experiences children are encouraged to spell as well as they are capable of spelling. If a child is not aware of the correct spelling, he is encouraged to consult the dictionary. If he cannot find his word independently, the wise teacher can ask another child to assist him. This second child should be selected from a group of children whose ability is not much, if any superior to that of the searcher.

During creative writing lessons, the entire class produces original manuscripts which are exchanged and edited by various children. A challenge can be made here if names are omitted from the papers. The titles provide the only identifying clues to the writers. After the editing has been completed, children like to guess who the various authors may be.

Frequently a group requires the services of a class secretary to take group dictation. This is valuable because the children experience the pleasure of serving others efficiently and well.

Improved spelling habits are often the result of the teacher-pupil conference. After a teacher has read the manuscript of a child, she makes a note of the number of spelling errors, but she does not indicate the misspelled words. The child, himself, must locate and correct these words. After such procedures as this, a child often remarks to his classmates with genuine pride, "I had no incorrect words today," or, "Today I missed three words less than last time." Nothing is so satisfying as accomplishment.

Upon occasion children enjoy locating misspelled words that occur in periodicals. Also, it is fun to have a group of children prepare a paragraph which has a number of incorrect spellings. The teacher can have these mimeographed and placed into the hands of the children in the class so that each child can try to locate the misspellings. Frequently a time limit must be placed upon this activity. So stimulating is this method that children appear constantly on the alert for new or unusual words just as for incorrectly spelled words.

Some children are well motivated by oral spelling contests, although this method does not seem to eliminate successive errors in spelling as well as do some of the other techniques mentioned. As a teacher, however, I hesitate to discourage any procedure which brings a great deal of pleasure to many superior children. This obviously challenges this group.

Analyzing phonetic combinations is quite

helpful. For example, if a word has an "er" sound, and the child is unfamiliar with its spelling, he might be encouraged to write the word in various ways, using a different "er" sound with each subsequent spelling. That accomplished, the child, himself, analyzes the word to see which spelling looks the best. He then consults the dictionary for confirmation of spelling. This method establishes word awareness.

Although note taking is excellent experience for children, carelessness can develop if the notes remain in disuse. Care should be taken that all note taking is purposeful. The use should be immediate. All notes should be put into the words of the children. To be able to accomplish this, the child needs an established word-consciousness. Whenever possible, a child speaking before a group should be encouraged to use as few notes as possible. The ones he does use should have no misspellings.

Occasionally a lively game of Scrabble or Anagrams has merit. These games can be enjoyed during a game period, noon hour, before school, or upon other informal occasions. Classrooms are frequently equipped with games which children are permitted to take home if they wish.

There are so many reasons why children are poor spellers that it might be wise to enumerate just a few. There are children with poor speech habits. There are others with defective hearing. Children have either acute or faulty powers of observation. There are lazy workers, poor readers, non-readers, and children with low I.Q.'s. This article does not attempt to discuss the spelling problems as they

relate to most of the children above mentioned. It does pertain, however, to the average child who has no apparent reason for being a poor speller.

Children are often either lazy workers or self-satisfied and in need of having their curiosity developed. They may be insecure. Whatever the cause of the spelling deficiency, the teacher must be aware of the problem and plan some constructive course to follow so that the child will rise from his lethargy and take pride in accomplishment.

Teachers can contribute a great deal toward developing word power in children. They can encourage children to listen effectively to good conversation, to television and radio programs of merit, to evaluate and enjoy the best in literature, and to speak wisely and well.

The teacher will recognize in the child an eagerness to learn and will plan with the child a program which will stimulate an interest in word mastery and analysis.

As the child continues to grow and contribute toward the accomplishment of the group, he will develop a social security which will challenge him to excel whenever possible in all interest areas.

Whereas spelling errors will undoubtedly never be totally eliminated in any group of children, they will grow appreciably less as teachers, parents, and children cooperate in their attempts to decrease the number of faulty spellings which do exist. When children are convinced that to err once is understandable, but to repeat the error is inexcusable, they will be eager to excel in achieving word power.

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## Utilization of Community Resources

We have barely begun utilizing community resources for education but for several years members of our Grosse Pointe Elementary School's professional staff have expressed a desire for a compilation of information that would assist teachers in planning trips into the community. We believe that nothing we can prepare for children in the way of classroom instructional materials will be more effective in helping them to become adequate in facing problems than the actual learning experience on a few well chosen trips into the community. It is possible that we can build a total program of school and community education which emphasizes the values that are representative of America. In so doing we will build the entire community into an educational enterprise that lives and breathes the way of life as related to human reactions in problems-solving situations.

This list includes municipal organizations, private industries, and individual resource people in the metropolitan area who have expressed not only a willingness but an enthusiastic desire to extend educational growth beyond the classroom into the community by inviting school groups to visit their particular place of civic activity.

- I. Borden's Creamery  
Address: 3600 East Forest Avenue  
Phone: WA. 1-9000  
Person in Charge: Edwin J. Smith  
Nature of Activity: The group will see sterilizing milk bottles, pasteurizing and bottling of milk.  
Time required: 1 hour
- II. Children's Museum  
Address: 5205 Cass Avenue  
Phone: TE. 1-2375  
Nature of Activity: Permanent exhibits include Bird Room and the Diorama of His-

tory. Other exhibits are changed twice a year. Among the principal collections are dolls, the history of writing, textiles and Indian Crafts. Special exhibits and programs, showing folklore of our own and other nations are also held here.

Time required: 1-1/2 hour

- III. Children's Zoo, Belle Isle, Michigan  
Address: Belle Isle.

Phone JO. 4-6427

Name of Person in Charge: Any one who answers the phone.

The zoo opens the third week in May and closes in October. Children may see bottle feeding of animals at 11:30 in the morning and 2:30 and 4:30 in the afternoon. The petting is open at 11:00 A.M., 2:00 P.M. and 4:00 P.M.

Time required: As long as you want.

- IV. Chrysler Corporation  
Address: 12200 East Jefferson Avenue  
Phone: VA. 2-4700

Nature of Activity: The group will be taken through the motor and machine shops. They will also see the complete assembly line from the time skelton body is put on the frame until it rolls off the line, a finished product.

Time required: 1-1/2 hour

- V. Crowley Milners  
Address: Gratiot Avenue and Farmer Street, Detroit

Phone: WO. 2-2400

Person in Charge: Mr. J. F. Hurlbert

Nature of Activity: Children will be taken through general offices. They will see processes that are taken care of in charge accounts, credit department, manufacturing in-

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voices, etc. Arrangements can be made to see almost anything you would like to see.

Time required: 1 hour

VI. Detroit Art Institute

Address: 5200 Woodward Avenue

Phone: TE. 1-0360

Name of Person in Charge: Any one in the education department.

Nature of Activity: The group can go on a general tour or survey of the Institute. The following galleries are generally included: Prehistoric, Greek, Roman, Egyptian, Early Colonial American, Decorative Art Glass, French Room, Eighteenth Century, Murals, Modern Painting.

VII. Detroit Historical Museum

Address: 441 Merrick

Phone: TE. 3-5410

Person in Charge: Mr. Henry D. Brown

Nature of Activity: Development of history in Detroit social, industrial and cultural. Trips may be arranged to go through the Schooner J. T. Wing located on Belle Isle; lectures on "Ships that sail the Great Lakes."

Time required: 1/2 hour

VIII. Detroit Union Produce Terminal

Address 7201 West Fort

Phone: VI. 1-8700

Person in Charge: Mrs. Fry

Nature of Activity: Fruits and vegetables are shipped in by freight, from all parts of the world, to this terminal; one of the largest in the United States.

Time required: 2 hours

IX. Detroit Zoo

Address: 8450 Ten Mile Road

Phone: JO. 4-6427

Person in Charge: Any one who answers the phone.

Nature of Activity: The group can ride Detroit News Train. They can see Joe Mindy Show, bears, birds, barnyard animals, elephants, lions, tigers, zebras, hippopotamus,

rhinoceros, pumas and many other animals. Audubon Society has a cabin at the zoo. There are picnic tables and food stands.

Time required: 4 hours

X. Grosse Pointe News

Address: 99 Kercheval

Phone: TU. 2-6900

Nature of Activity: The group will see five different types of linotype machines and an electric photo machine. They can see how news is assembled.

Time required: 1/2 hour

XI. Grosse Pointe Park Police and Fire Department and Municipal Building.

Address: 15115 East Jefferson

Phone: VA. 2-7400

Nature of Activity: The group will see the Offices—violation bureau, fingerprinting bureau. They will be shown how to obtain automobile operator's license. They can see the whole fire departments. This trip enables children to see Community Helpers as a unit.

Time required: 30 minutes

XII. J. L. Hudson Store

Address: 1206 Woodward

Phone: WO. 3-5100

Person in Charge: Miss Boist

Nature of Activity: Arrangements can be made to see portions of the Store in which group is interested.

Time required: 1-1/2 hours

XIII. Mariners Church and Inn

Address: 300 Griswold

Phone: WO. 2-6957

Nature of Activity: The Church is over 100 years old. The group will see an 80 year old organ and many collector's items of interest to young Detroiters.

XIV. Mills Bakery

Address: 5165 Fourth

Phone: TE. 1-7588

Person in Charge: Mr. Dauss

Nature of Activity: Children may watch complete bakery activity.

Time required: 1-1/2 hours

XV. Roosevelt Post Office

Address: 2025 Fourteenth

Phone: WO. 3-8860

Person in Charge: Mr. Nunn

Nature of Activity: The group will go through the mailing division and see first class mail, second class (newspapers) third class (circulars) fourth class (parcel post) the canceling machine and air mail being handled.

Time required: About 1 hour

XVI. Red Cross (Junior Division)

Address: 153 East Elizabeth

Phone: WO. 1-3900

Nature of Activity: The tour includes production department, blood center motor corps, home service, county branch offices, voluntary aids and home nursing service.

Time required: 1 hour

XVII. Airport (Willow Run)

Address: M112 Expressway

Phone: LO. 2-9619

Person in Charge: Mr. Barr

Nature of Activity: At this airport, the group will be able to see several different kinds of airplanes, go through the hangars and see the inside of the planes if there are some

available. They will go through the control tower.

Time required: 1-1/2 hours

*Pre-Trip Evaluation*

Any teacher may ask herself these questions before taking an educational trip.

1. Is this trip a good choice for a particular language teaching purpose?

2. What plans should be made by the class before going?

3. What effects is this trip likely to have on the class?

4. Will the resulting effects be good for community relationships?

5. How does the trip contribute to the children's growth in the process of becoming adequate?

Only a small portion of our trip experiences has been recorded here as I have attempted to confine materials in this study to the interests of the young early elementary school children.

Every community has many more resources than are being used by its educational system. Listings such as the above can be arranged by any school to cover the entire range of trip suggestions from kindergarten through senior high school.

We have found that the child who is able freely to explore resources in the world of sound, movement, color, and relationships, acts with self-direction in facing his problems.



## Enriching the Curriculum in Language Arts

Young people come to us each day overflowing with interest and enthusiasm. Often it turns out that some of this potentially constructive energy goes to waste. Some children plod through the "fundamentals" without ever having had a chance to release this creative energy through experiences that will enhance their understanding of the fundamental processes.

One of the great problems facing education today is the problem of utilizing the maximum ability in each child. As I pondered this problem, I felt that the present curriculum could be broadened and made more meaningful to children. It seemed to me that some sort of smaller grouping would be desirable. The grouping should be in terms of special interests.

I began where the children's interest was the keenest at that time. So many of the boys and girls wanted to help run the school's motion picture projector, that we organized the Projection Club. We looked around the school to see how much projection equipment we had, and found quite a bit. We developed a check-off chart to indicate when a boy or girl had mastered the operations of a particular machine. The children are participating in a course of study designed to acquaint them with the fundamental processes involved in projection of sound and light. Recently, we made a study trip to the projection room of a local movie theater. When the children came back from this trip, they made an excellent display and mural of their experience. The Club has been invited to visit a large phonograph company to see how rec-

ords are made. When a child has mastered a projector, he is allowed to go to other rooms to help teachers show films.

The children of the Projection Club were asked to write a story of their trip. Some of the best stories were printed in our school newspaper. Most children like to write if they can gain some recognition for it. The Newspaper Club is doing this for many children. The staff of our paper are children who meet every Friday morning before school to write, edit, and type their material. Writing for our newspaper has become so popular that we now have representatives from the fourth, fifth, and sixth grades.

Fundamental to good education is an understanding of this country's economic processes. We read about economics in our textbooks, but seldom have a chance to see it in action at first hand. The children of the Newspaper Club are having opportunities to see our local factories and firms. Every two weeks assignments are given to the members of this club. The children go in pairs to the various factories in our neighborhood. They are required to make appointments themselves. Each member carries a "press card" as an introduction. The response from business men who have received these children has been good. The owner of a grocery store said, after he had conducted the reporters on a grand tour, that he wished that more children would want to see his operations

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Mr. Holliday is an intermediate grade teacher in the Wallace Wiggins School, Whittier, California.

who were as interested as these young reporters.

Each reporter is required to organize his notes after an assignment and write a story for the newspaper. Here the children begin to do the organizing that is basic to good thinking and to good writing.

Expression is as important as organization. Children need to express themselves in a constructive manner. Our school curriculum recognizes this need and has provided for it. But the school day is often too short for the complete satisfaction of this basic need in children. We have organized an Art-Craft Club and a Music Club to broaden and expand our young people's experiences in these areas. We have provided, for the children of the Art-Craft Club, projects that may be given as presents to mothers and fathers. This has meant closer family ties. We are working in the clubs on Christmas gifts for needy children. We are helping with the American Junior Red Cross projects. Many people in the community have been most helpful. The large County Art Museum has asked us to visit their facilities. A fine art teacher attached to the museum has volunteered to help us understand some of the basic ideas of art. We hold study trips at the Museum where the children have a chance to sketch. The skillful instructor helps the children move ahead in their understanding of art form and color.

Museums hold a vast amount of material that is of interest to science-minded children. We are beginning to tap, as it were, the vast resources of the near-by community. Everywhere we look we can find a source of study for science. The Science Club has a most vigorous membership. We have planned a "course of study."

Last month we undertook the study of astronomy as a part of the school curriculum. We used supplementary textbooks in the Science Club. In addition, each member of the Club is given an opportunity of selecting his own special field in science to study. Books about that field are obtained from various public libraries in the area. Each child is required to make reports and is asked to make some careful drawings, illustrating ideas he has gained from his reading. This material is then placed in an attractive folder made by the student and handed in to the advisor for an evaluation.

The work done by members of these clubs has been fed into the classroom. It has made for a richer and more exciting curriculum. The club activities have sparked other children to experimentation. We have reserved one-half hour twice a week for a demonstration of science experiments.

What do these clubs mean to the children? I talked recently with the mother of one of my boys. This boy had been quite a "problem" last year. The mother told me that her son's behavior had completely changed since he joined the Science Club. He was showing new respect for his parents and was working very hard on his homework. She said that this Club meant everything to him. He was simply a new boy because this Club gave him the chance to express himself in an area of keen interest to him. Another mother said, "My girl has always been bored with her routine school work. These clubs she belongs to have given her a challenge. This year is the first year that school has had any real interest for her."

The children's desire to participate in

club activities is apparent. Many of the children come to school on a bus. They have been so anxious to come to an 8:15 a.m. club meeting that they have gotten up early and walked the long way to school.

How do parents feel about these clubs? They have been most receptive to the idea. They have appreciated the chance to help provide transportation for study trips. One mother told me that she learned so much herself from one such trip. Another mother said that she definitely wants her fourth grade child to have a chance to be active in one of these clubs. One mother told me that her son seemed always to be in trouble. The Club he was in now gave him a solid purpose and a direction for his energy.

Books are the basic tool for learning. One of the reasons for forming the Library-Dramatic Club was that we could expand our children's reading habits and capitalize on special interests. We have some four public libraries in the school's general vicinity. The books have meant

a new and maturing experience for the membership. One feels that teaching is worth-while when something happens to a girl as it did in the Club. We were on one of our first visits to a public library. As we stepped out of the car a sixth grade girl said, "Gee, Mr. Holliday, this is the first time I have ever been to a library." The children in this Club have the chance to participate in dramatic expressions of their favorite stories.

Democracy is practiced in the clubs. We elect officers for each of the clubs. Badges, designed and made by the students, are worn at each meeting as a sign of membership. Children have felt a belongingness and security. This manifests itself in a new level of maturity.

The club program at our school has brought new vitality to all of us. School is an exciting and a wonderful place to go. One student said that she thought our room was "the busiest room in the United States." Another girl wrote this evaluation: "I think that we all have lots and lots of fun in the Clubs."

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**Plan to attend the annual convention of the National Council of Teachers of English in Pittsburgh, Thanksgiving Week, 1958. Look for details in later issues of this magazine.**

# National Council of Teachers of English

## COUNCILLETTER

### *The State of English Teaching*

The year 1957-58 might well be called by educational historians the year of soul-searching. Several times during the year one agency or another studied educational practices in various schools and then printed the findings under such eye-catching headlines as "Graduates Fail in Basic Skills for Three Rs" (*N.Y. World-Telegram and Sun*, December 10, 1957); "The Big School Controversy: Adjustment vs. Knowledge" (*Look*, June 11, 1957, p. 45). Occasionally the pronouncement of a single educator would get such a headline as "Dean Wants to Send 3 Rs Back to School" (*N.Y. World-Telegram and Sun*, December 24, 1957); or the complaints of a number of students would be summarized in "Collegians Irked by Lag in English" (*N.Y. Times*, November 24, 1957).

Yet the headlines and editorials did not always indicate discontent with the state of English teaching. The annual report of President Edwin S. Burdell of Cooper Union won the headline, "Liberal Arts Courses Urged for Scientists." (*N.Y. World-Telegram*, December 12, 1957). The "bee-beeps" of the sputniks evoked this statement from the editorial writer of the *New York Times*:

"Scientists and technicians, yes, and the more the better. But the essential base before becoming scientist or technician or anything else, is to obtain a glimpse of the broader horizons of life, the literature, the arts, the history, the philosophy, the language, the humanistic studies that constitute the foundation for our culture, and place it in relation with the ages and the experiences of mankind that have gone before."

(November 12, 1957)

George B. Leonard, Jr., *Look* staff writer, who visited over 100 classrooms in a year and one half, concluded that "Modern teaching methods

are sound. . . The best modern teaching insists that the pupil participate in the learning process; it takes into consideration individual differences and rate of growth, and it infuses facts with meaning. Significantly, these methods are most effective when brought to bear on the basic subjects."

(*Look*, June 11, 1957, p. 46)

One gets the impression that the more extensive the study which has been made, the more pleased the observer seems to be with his observations. The more carefully the observer looks into the tremendous and awe-inspiring problems of teaching some aspect of English to almost 40,000,000 men, women, and children who are going to schools in America, the more profoundly impressed he becomes with the results. Never before have Americans or any other educators attempted to provide so much English education to so many!

That the task is difficult no one will deny; that errors have been made would be natural to expect; that the results are not uniformly excellent need be no cause for alarm. They were never really much better, if all factors are taken into consideration in one's analysis. The English teaching profession today faces the same challenges it has always seemed to face: oversized classes, inadequate textbooks, excessive responsibilities in non-English teaching areas, heterogeneous classes as to abilities, interests, and intentions, indifference or lack of cooperation in many instances from parents and/or administrators as to the special problems of their subject, and especially in 1958 the threat of minimizing the importance of our subject in favor of greater emphasis on science and mathematics.

Despite these perennial obstacles and the more recent ones, the gains of our profession

locally and on a nation-wide scale should make us all proud. I should like to list a few of the more significant ones;

1. *Curriculum Revision.* Thanks to the three volumes of the NCTE Curriculum Commission already published, there has been an interest in improving the English curriculum such as has probably never existed before in our land. New courses of study in English at various levels of the school system are appearing with heartening regularity, whether they come from such an enormous school system as New York City, which has recently adopted new courses of study in K-6, Junior High, and Senior High, or a relatively small school system like Bethlehem, Pa. Thousands of teachers, supervisors and administrators, have been engaged in the past ten years since the Curriculum Commission was organized in one of the greatest curriculum adventures in educational history. Such facts do not make melodramatic headlines, but they merit greater publicity than they have received.
2. *Greater Articulation and Appreciation of the Need for Articulation.* For decades one echelon of English teachers has criticized the next lower echelon for its failure to teach the fundamentals. The kindergartner would have to blame the parent and his environment for lack of any lower echelon. Today, more and more we are seeing greater understanding among all the English teachers whom a child meets from his earliest years in school to the college. More meetings are held at which elementary, high school, and college teachers come together to discuss common problems and to seek an understanding of the problems peculiar to each level of instruction. The Curriculum Commission has shown how successfully this can operate on a national scale and on a smaller scale in its vertical subject committees. Such vertical representation is to

be found in many communities studying curriculum revision, methodology, and evaluation and similar professional problems.

3. *Greater Individualization of Instruction.* Despite the criticism of certain observers who have really *not* observed or not observed sufficiently, many of our colleagues have paid attention to the needs of our gifted students for decades. In my own high school days (1920-1924) there were classes for the gifted in English, and we were by no means the pioneers. Our professional journals have many examples of programs developed for the gifted in English; and were these practices publicized as widely as some of the isolated criticisms based on inadequate data, many would be amazed at the fine work that has been done for at least the past three decades. It is hoped that future publications of the Committee to Inform the Public will enable our colleagues to tell this story better than it has been told.

Likewise, much has been done with the slow-learning child in English. It seems that what our colleagues need are compilations of successful practices with both the gifted and the slow-learners, similar to the kit *They Will Read Literature*. These would have the double function of informing the lay public of our ways of meeting the needs of the exceptional child at both ends of the intellectual spectrum, and also assisting our newer colleagues who are meeting this problem daily.

Because of lack of space I shall list only some of the other signs of the dynamic quality of our profession as it can be observed daily in the classrooms across the land.

4. Great utilization of the medium of television and other audio-visual aids.
5. Closer relationship between teacher and supervisor for improvement of instruction.
6. Greater utilization of extra-classroom experiences, to enrich the students' back-



ground. From the trip to the local newspaper plant in the junior high school to the trip abroad in the junior year in college, there is a close kinship as regards enriching the background for English teaching and learning.

7. Deeper understanding of the nature of the child as it affects his learning of English.
8. Greater attendance at summer workshops, regional workshops, annual national meetings, and local conferences.
9. Formation of more affiliates of the NCTE and of local associations of English teachers for study of common problems and their solutions.
10. Despite all the recent turmoil aroused by sputnik and the request for greater attention to science and mathematics, we hear voices from President Eisenhower down that America needs its Emersons as well as its Einsteins and Edisons. *Le plus ce change, le plus la meme chose*. The more the cry is raised for science education, the more the cry is raised for greater attention to the humanities by those who know the importance of both in our democratic society dedicated to leadership in a free world.

JOSEPH P. MERSAND

#### 1958 NCTE-Sponsored Workshops

Here is preliminary information about eleven workshops to be co-sponsored in the summer of 1958 by the National Council of Teachers of English. One or two other workshops may still be added. Information about any in which you are interested may be obtained by writing to the director who is named below.

##### California

At Stanword University, July 14-18. Also co-sponsored by the California Association of English Councils. Theme: Developing Curricula for the English Language Arts. Director: Alfred Grommon.

##### Illinois

At University of Illinois, June 23-July 18. Theme: Teaching English in High Schools. Guest leaders: Dwight Burton (emphasizing literature), John R. Searles (emphasizing linguistics). Director: J. N. Hook.

##### Indiana

Two workshops at Purdue. English Language Workshop, June 16-July 4. Director: Russell Cooper. Developmental Reading for Teachers, July 7-25. Director: George Schick.

##### Iowa

At State University of Iowa (Iowa City), June 18-July 1. Two sequences: The Major Literary Genres, and The Teaching and Acting of Shakespeare. Guest leader: Dwight Burton. Director: John C. Gerber.

##### Massachusetts

At Boston University, June 30-July 12. Emphasis on individual differences in reading, writing, speaking, listening. Director: M. Agnella Gunn.

##### Minnesota

At St. Cloud State College, June 9-July 18. Shakespeare Workshop, for graduates and undergraduates. Reading the plays, Shakespeare's language, Shakespearean criticism, staging, and Elizabethan music, dances, etc. Director: T. A. Barnhart; co-directors: Marvin Thompson, Arthur Housman.

##### New York

At Hunter College, July 8-20. Workshop on Common Learnings in English and the Social Studies. Also co-sponsored by NCSS. Director: Marjorie B. Smiley.

At Geneseo, New York State University Teachers College. Also co-sponsored by New York State English Council. Details not yet available. Director: Hans Gottschalk.

##### Texas

At Midwestern University (Wichita Falls), June 10-27. Topic: The Use of Structural Linguistics in the Classroom. Guest leaders: Sumner Ives, Priscilla Tyler. Director: Madge Davis.

At North Texas State College (Denton), July 14-August 1. Topic: Constructive Teaching Grammar and New Linguistic Concepts. Director: E. G. Ballard.

##### Wisconsin

At U. of Wisconsin, June 30-July 25. Topics: Composition Writing and Grading, Basic Principles of Criticism. Leaders: Ednah Thomas, Henry Pochmann. Director: John R. Searles.

# Windows on the World

## The Popular Arts in the Classroom

Edited by IRIS VINTON



Iris Vinton

### *Men and Horses*

There comes a time in almost every little girl's life when she will read nothing but horse stories. Elders see their Jills through this horse story phase with something of the amused tolerance their great grandparents saw their offspring through growing pains. It may take a few years, but Jill will get over it and, in all probability, go right into one of two other phases (either one causes her elders to wag their heads soberly)—the woman in white or the romantic.

While Jill is reading about horses, brother Jack is looking at them on TV. Jack likes men and horses, mixed with lots of fast action and noise. And that is precisely what he gets in the Westerns that can be seen daily on the TV screen. For the entertainment of children and adults, the airwaves have decided that men and horses are the thing. It is the belief—undoubtedly substantiated—that practically every red-blooded human being gets a bang out of a Western.

Indeed, the number of Westerns crowding each other for the viewer's attention appears to increase with every program round-up. The few culls or old bell-horses that are cut out of the herd to be sold for their bones and hide usually turn up again after having been stuffed by a skilled taxidermist. Thus Davy Crockett, divested of coonskin cap and Old Betsy, reappeared as Andy Burnett in a black broadbrimmed with his trusty rifle resting in the crook of his arm. Disney's "The Saga of Andy Burnett" was given six complete hour-long programs in the hope that, as a release frankly stated, "the tremendously successful Davy Crockett craze set off by Disney's stirring series during the 1954 season may well be

emulated with the Burnett series." However, Andy failed to become the children's hero that Davy was by a long shot, although he proved popular.

In contrast to Andy, who lived for six TV hours, there are any number of others who go on and on. In order to get the full impact of this continuous western movement, here is an annotated listing, a sort of early spring round-up:

"The Adventures of Jim Bowie," is in its second season on ABC-TV, Friday, 8-8:30 p.m. NYT. The series is built around the life of the frontiersman and pioneer.

"Broken Arrow" is also in its second season on ABC-TV, Tuesday, 9-9:30 p.m. NYT. This is an historical Western series depicting efforts of Indian agent Tom Jeffords to maintain peace between Cochise and his Apache Indians and the white settlers in Arizona in the 1870's. The interesting aspect of this series is that Cochise, the Indian, is the hero so far as the youngsters are concerned.

"The Californians," a series of romantic, historical adventure films set in the Gold Rush period of 1850's is seen over NBC-TV, Tuesday from 10 to 10:30 p.m., NYT. Although the network does not call this a Western, it falls into that general classification.

"Sugarfoot" (ABC-TV, Tuesday, 7:30-8:30 p.m., NYT), a so-called adult Western drama series, with original drama and new supporting cast each week, alternates with "Cheyenne," is based on the character created by Michael Fessier and known through *Satur-*

Miss Vinton is Director of Publications for the Boys' Clubs of America. She is also the author of many books, stories, and plays for children.

day *Evening Post* stories. Sugarfoot, played by young Bill Hutchins, has an unusual goal: he wants to become a lawyer, and in moving from town to town, looking for a place to settle down, encounters adventure against a post-Civil War background. This series deserves one good mark: at least it does not hold up the book-minded to ridicule.

Credited with starting the "adult Western" trend back in 1955, "Gunsmoke" (CBS-TV, Saturday, 10-10:30 p.m., NYT), is in its third year with stories of the frontier West.

For the ninth season "The Lone Ranger" and his Indian friend Tonto keep the smaller fry's noses stuck to the screen on Sundays at 5:30-6:00 p.m., NYT, over ABC-TV.

ABC-TV claims the hit Western of the season with "Maverick" (Sundays, 7:30-8:30 p.m., NYT). It is the Warner Brothers film series built around the character, Bret Maverick, who wanders in and out of trouble in the early West.

A restless cowboy of the 1860's, Vint Bonner, is seen in "The Restless Gun" over NBC-TV, Monday, 8 p.m., NYT.

"Tales of Wells Fargo," a series based on the history of the express company of the same name, operating from 1852 to 1918, continues over NBC-TV, Monday, 8:30 p.m., NYT.

A series, new in 1957, of "action-adventure tales" set in both the old and new West and focused on the law-enforcing efforts of Jace Pearson and Clay Morgan, two Rangers, is "Tales of the Texas Rangers" (ABC-TV, Sunday, 5:00-5:30 p.m., NYT). Programs are based on accounts in the files of the Texas Rangers.

CBS-TV counters with its own Texas Rangers series in "Trackdown" (Friday, 8:00-8:30 p.m., NYT). This series has been given the Official approval of the State of Texas Rangers and is endorsed by that organization's head, Homer Garrison.

"Tombstone Territory" (ABC-TV, Wednes-

day, 8:30-9:00 p.m., NYT) punningly claims it shoots for authenticity by basing its dramatizations principally on material from the *Tombstone Epitaph*, a newspaper founded in 1879 and published continuously in Tombstone, Arizona, to the present time. In addition, a reference library of all known source material on Tombstone—official documents, letters and personal papers—has been collected. Par Conway, who stars in the series, is a serious and accomplished actor from a theatre family. In an interview I had with him, he talked knowledgeably of the West and its history. His feeling about the series is that it is a mirror of the times and is a Western documentary. "Although the accent is on story," he said, "the people and the setting and the times have real meaning. There is action and reaction between people. If there is a chase, there is a valid reason for the chase." Art Foley, who is a writer with this series, comes from the Nez Perce country of the Northwest and is a student of Western history and of the Indians.

The westward trek of a band of pioneers in the period immediately after the Civil War, is told in "Wagon Train" (NBC-TV, Wednesday, 7:30-8:30 p.m., NYT). Viewers follow this band over the unmapped region of desert, mountains and plains between St. Joseph, Mo., and the Pacific Coast.

The adventures of United States Marshall James Butler Hickok against the background of the actual places he frequented, continue in "Wild Bill Hickok" over ABC-TV, Wednesday, 5:00-5:30 p.m., NYT.

"The Life and Legend of Wyatt Earp" is another perennial, classified as "adult Western" (ABC-TV, Tuesday, 8:30-9:00 p.m., NYT).

"Dick Powell's Zane Grey Theatre" offers Zane Gray addicts viewing fare for a second season over CBS-TV, Friday, 8:30-9:00 p.m., NYT.

Walt Disney introduced a half-hour adventure series over ABC-TV, Thursday, 8:00-

8:30 p.m., NYT, called "Zorro." The hero is a Spanish Robin Hood of Old California of the 1800's. This masked rider, dressed in black and riding a black stallion, is pledged to put down injustice and aid the oppressed. Years ago in a motion picture, "The Mark of Zorro," the masked bandit was played by Douglas Fairbanks, Sr., and later by Tyrone Power.

Unto the second generation gallops "My Friend Flicka," in color over NBC-TV, Sundays at 7 p.m., NYT. People grew old with "Black Beauty" and now it appears that the same can be said of the horse of Mary O'Hara's novel.

"Fury" (NBC-TV, Saturday, 11 a.m., NYT), the filmed adventures of a wild black stallion and a city waif on a ranch, was cited recently for its public service by the California Safety Council and by Colonel Richard F. Lynch, president of the U. S. Civil Defense Council. The series frequently constructs programs around public service themes, such as fire prevention, importance of disaster preparations, and the like.

Most of the above programs will be seen by many thousands of eager young Western fans and lovers of horses. Fashioned as entertainment, filled with violent action, there is a question just how ephemeral such programs are when considered in the light of their accumulated violence and its effect upon children. The argument that children give vent to their aggressive feelings through such media loses point if all they see is violence and bloody conflict, too often portrayed without any real meaning.

Perhaps if parents, teachers, and youth advisors can channel youngsters' almost spell-bound, it seems at times, attraction to Westerns and the violent action of men and horses into the reading of biographies, history, geography, and natural science, children will gain some perspective regarding the people, the times and the places of which they catch so many flashing moments of brute force.

After all, there is much to be said for the timeless relationship between man and horse. The course of history has been changed many times by men and horses. Poets have sung of the wondrous horse and the folk lore of the world abounds in myths and legends of the horse and of men and horses.

Dorothy Shuttlesworth, former editor of *Junior Natural History* magazine, gives an absorbing account of those early ancestors of horse, Eohippus, Mesohippus, and Equus, in her *The Real Book about Prehistoric Life* (Garden City Books, Doubleday & Company. \$1.95. Ages 8-12). She sums up the passage by saying, "... In Europe, as the important new earth citizen known as 'man' was establishing himself, Equus came into its own as an intelligent, swift and strong creature, eventually capable of being man's friend as well as helper."

"Riding horses are first mentioned in historical record in the time of Hammurabi, about 2000 B.C.," writes Richard Lewinsohn in *Animals, Men, and Myths* (Harper & Brothers), an adult book that is an excellent source to use in developing studies about the horse as well as other animals. His section on "The Heroic Horse" is brief but very good.

Ivar Lissner in his *The Living Past, 7,000 Years of Civilization* (Putnam) relates how men and horses have made history. Genghis Khan with his horsemen conquered almost all Eurasia 700 years ago. Tamerlane, the fabulous Tatar, swept over vast territories with his horsemen in the 14th Century. His men could almost be translated into our own Texas Rangers for "each horseman had to have two mounts, a bow, and a well-filled quiver, a sword, a battle axe."

The following booklist was compiled by Ellen Lewis Buell, of *The New York Times Book Review*.

*The Pony Express*. By Samuel Hopkins Adams. Random. \$1.95.

The brief but glorious history of this

unique American institution vividly recreated. For the upper grades.

*Deep Through the Heart: Profiles of Twenty Valiant Horses.* By C. W. Anderson. Macmillan. \$2.50.

Lithographs and brief histories of twenty horses with a common touch of greatness. For the middle grades.

*Little Hawk and the Free Horses.* By Glenn Balch. Crowell. \$2.75.

Rousing story of a Comanche boy of the seventeenth century who wins a wild horse and rescues his father from the Apaches. For the upper grades.

*Horsemen of the Western Plateaus: The Nez Perce Indians.* By Sonia Bleeker. Morrow. \$2.25.

The everyday life, the tribal lore and history of a tribe noted for its Appaloosa horses. For the middle grades.

*The First Horseman.* By Pers Crowell. Whittlesey. \$3.

Dramatic tale of a prehistoric youth who captures and tames a wild horse. For the middle grades.

*Horses of Destiny.* By Fairfax Downey. Scribner. \$2.95.

Stories of famous horses from Alexander the Great's Bucephalus to Man o' War. For the upper grades.

*The Black Stallion.* By Walter Farley. Random. \$2.

The first of an enormously popular series of stories concerning an American boy and his Arabian stallion. For the middle grades.

*Horses, Horses, Horses: Palominos and Pintos, Polo Horses and Plow Horses, Morgans and Mustangs.* Compiled by Phyllis Fenner. Watts. \$95. Grosset. \$1.50.

An anthology of short stories and chapters from books dealing with many kinds of horses and cast in many moods. For the upper grades.

*The Cowboy and His Horse.* By Sydney E. Fletcher. Grosset. \$2.95.

Ranging from the early Mexican cow puncher to the cowboy of today, this account includes information on his working habits, his equipment and also about trail drives, round-ups and rodeos.

*Justin Morgan had a Horse.* By Marguerite Henry. Rand McNally. \$2.95.

A story, based on fact, of the Vermont work horse who sired a famous American breed. For the middle grades.

*The Horse Family.* By Dorothy Childs Hogner. Oxford. \$3.

How man has developed the horse through breeding and training, from prehistoric times. For the middle grades.

*Christopher Goes to the Castle.* By Janice Holland. Scribner. \$2.75.

The age of chivalry is recreated in text and pictures in this story of a young page and his horse. For the primary grades.

*World of Horses.* By Dahlov Ipcar. Doubleday. \$2.50.

Spirited pictures and brief captions tell of the jobs that horses did in grandfather's day and of the work they still do. For the primary grades.

*Smoky, the Cowhorse.* By Will James. Scribner. \$2.50.

A classic story of a pony turned outlaw and redeemed by an understanding cowboy. For the upper grades.

*King Solomon's Horses.* By Nora Benjamin Kubie. Harper. \$2.75.

Intrigue and danger spark this novel of a lad of ancient Israel who joins King Solomon's horse guards on a trip to Egypt. For the upper grades.

*The Young Mustangers.* By Jonreed Lauritzen. Little. \$3.

Vigorous story of two boys' efforts to trap a wild mustang. For the upper grades.

*Mr. Revere and I.* By Robert Lawson. Little. \$3.

This wise and funny tale of Paul Revere as told by his horse gives an unusual but in-



formative account of the early days of the Revolution. For the middle grades.

*A Pony Called Lightning.* By Miriam E. Mason. Macmillan. \$2.25.

Brisk, easy-reading story of a pony of the Western plains in pioneer days. For the middle grades.

*Tam the Untamed.* By Mary Elwyn Patchett. Bobbs. \$2.75.

Autobiographical narrative of an Australian girl who raised and trained a great silver horse. For the upper grades.

*The Year of the Horse.* By Rita Ritchie. Dutton. \$3.

The times of Genghiz Kahn are recreated in this tale of one of his subjects who transforms a sickly colt into a great horse and clears his father's name of treachery.

*The Blind Colt.* By Glen Rounds. Holiday. \$2.75.

How a wild, blind Western colt manages to survive and how a young cowboy gets him for his "Sunday horse" is told with understanding and simplicity. For the middle grades.

*The Horsecatcher.* By Mari Sandoz. Westminster. \$2.75.

Moving and dramatic adventures of a young Cheyenne who dedicated himself to catching wild horses. For the upper grades.

*Horses Round the World.* By Jean Slaughter Lippincott. \$3.

Over one hundred excellent photographs, with captions of various types of horses from all over the world. For the middle and upper grades.

*Boy on Horseback.* By Lincoln Steffens. Harcourt. \$3.

A great journalist recalls his boyhood in

California of the Eighteen Seventies, much of which was spent on horseback. Based on a portion of his autobiography. For the upper grades.

*Flying Ebony.* By Iris Vinton. Dodd. \$3.

A boy and his horse patrol a stretch of the Long Island shore in 1848 and encounter rugged adventure. For the upper grades.

*Adventures on Horseback.* By Louis C. Wolfe. Dodd, Mead. \$2.75.

Short stories of men on horseback who have played their part in American history from the Revolution to the present. For the upper grades.

### Junior Literary Guild

February 1958 Junior Literary Guild Selections:

For boys and girls 5 and 6 years old

*Six Foolish Fishermen* by Benjamin Elkin  
Childrens Press, \$2.50

For boys and girls 7 and 8 years old

*Who Ever Heard of Kangaroo Eggs?* by  
Sam Vaughan  
Doubleday, \$2.75

For boys and girls 9, 10, and 11 years old

*Little Hawk and the Free Horses* by Glenn  
Balch  
Thomas Y. Crowell, \$2.75

For girls 12 to 16 years old

*The Little Marquise: Madame Lafayette* by  
Hazel Wilson  
Alfred A. Knopf, \$3.00

For boys 12 to 16 years old

*Dew Line, Distant Early Warning—the  
Miracle of America's First Line of Defense*  
by Richard Morenus  
Rand McNally, \$3.95

# The Educational Scene

Edited by WILLIAM A. JENKINS<sup>1</sup>



William A. Jenkins

## Discipline

The ever-present problem of discipline crops up again and again in our professional literature. In recent months the interest seems to be an intensified one. The American Federation of Teachers (28 East Jackson Boulevard, Chicago 4, price 60 cents) this fall put out a very thorough discussion of the problem in a pamphlet written by Mary Herrick, their research director, *Discipline. What For and How*. The central idea that Miss Herrick advanced is that discipline in a democratic country is not convenient conformity by children to the wishes of adults. Rather, it is the conscious development of self-discipline and self-direction toward socially desirable ends.

The pamphlet recognizes that many of the causes of disorder in classrooms lie outside the school. Poverty, family insecurity, and the normal processes of growing up all tend to create situations in which disorder may thrive. On the other hand, some of the causes of disorder lie inside the school. Such conditions as large classes, insufficient space for physical activity, unattractive, crowded and noisy school buildings, inept curricula, inexperienced or emotionally unstable teachers, and the failure of administrators to accept responsibility may cause disorder.

With statistics, Miss Herrick shows that discipline problems are increasing at this time. Causes include the enormous increase in school population, without corresponding increase in buildings and teachers, concentration of large numbers of migrants from rural areas into deteriorated neighborhoods, the migration from urban to suburban areas, the increase in the number of working mothers, and group dis-

crimination are posing serious problems. Coupled with this the fall in the share of national income spent on education, a condition which intensifies the difficulty of providing education for more children, many of whom need special care to make possible their maximum contribution to the life of the nation, and the future picture seems gloomy.

Miss Herrick points out that progress is being made in helping mentally retarded, physically handicapped, emotionally disturbed, and gifted children to reach their maximum development. Services to such children require great skill and therefore increased expenditures. Yet, no community has enough services to care for the children in need of them, and some communities have practically none. Such services require trained psychologists, guidance teachers, social workers, recreation leaders, school nurses, and psychiatrists. State and local youth commissions and private agencies which help disturbed children are increasing in number and usefulness, and the Federal Mental Health Act is furnishing funds for some useful services.

Two other factors discussed by Miss Herrick include these: the fifty per cent drop out rate from high schools is disastrous to youth and to society; automation increases the insecurity of the dropouts; mental diseases and juvenile delinquency are increasing at an alarming rate.

What can be done to lessen the discipline problem? Miss Herrick says that administrators must accept more responsibility for setting a climate in which children want to learn, and for helping children who cannot profit by

<sup>1</sup>University of Wisconsin—Milwaukee

normal classroom experience. The public must be acquainted with these facts so that they will not misinterpret the efforts of the schools to help children learn. Finally, professional groups should continue their efforts to educate school administrators, school boards, and the general public on the gravity of the present situation on "discipline" in our public schools.

We highly recommend your reading the report in full.

\* \* \* \* \*

An entirely different approach to discipline was taken by four classroom teachers in an article which appeared in the September number of *Illinois Education*. Ruth Trigg described how a class of 30 first graders solved the problem of discipline in their class (the chief problem was named Billy Joe). They set up, with teacher's help, a citizen's committee of three to pass judgment on unsocial behavior. Over the weeks they built up standards of conduct, dealt with deviations, and made their classroom and playground a much more enjoyable environment in which to learn.

Fred R. Houlton, a high school teacher, took the approach of being a firm, friendly, positive guide to his students. Included in his suggestions were such things as learning as quickly as possible the names of all your students and something more about them as individual human beings; telling your students at the beginning of the year just what your policy of discipline is; keeping your word; squelching the first case that occurs; patiently waiting for order to come out of disorder; anticipating trouble; finding something to praise; being genuinely interested in your charges; and avoiding loaded words in discussing infractions.

Edwin Bruell stressed the importance of a sense of humor. He viewed it as a sense of balance, and a substitute for sarcasm, valve-bursting, or ulcerous releases. His approach includes not knowing everything about everything, not being a fuddy-duddy, being drama-

tic when the occasion permits (a downright "ham"), and not deflating boys before girls, and vice versa.

Edward H. Stullken, principal of a special school, urged that we recognize all misbehavior as a symptom of social or personal maladjustment. He feels that problems of discipline arise when children are not in harmony with themselves or with their environment. Such maladjustment shows itself in a number of ways: breaking school rules, fighting with classmates, talking back, disobeying teachers and parents, or becoming habitually tardy and truant.

Mr. Stullken suggested that teachers should look for trends in behavior and points at which changes occur. No one or two factors can account for misbehavior, he feels, but rather a combination of many things in a child's life. A combination of these factors may produce it: poverty, poor housing, broken homes, lack of church ties, the presence of adult vice and crime; physical growth and development, glandular imbalance, oversize or undersize, or physical defects; a lack of a sense of success or a feeling of failure.

No pinpointed remedy is offered by Mr. Stullken, but he feels that if a teacher likes to teach and if he is able to identify himself with the children he is more apt to be a good "disciplinarian." In his classroom he permits individual freedom and yet is ingenious enough to maintain social control. He is professional enough to know that parents will be upset when their child gets into trouble at school. In his contact with them he will be friendly and professional.

The good disciplinarian, according to Mr. Stullken, will treat every case of discipline on an individual basis. Because no two children are alike and no two occasions are entirely similar, the punishment should fit the child and not the offense.

\* \* \* \* \*

In *The National Elementary Principal* last

April, Joseph O. Chandler took the position that much of the misunderstanding in schools comes from the stereotyped picture that parents, teachers, and children have of the principal. In "A Principal Was to Spank" he discusses the distorted picture that many of us carry around of the principal and his office. We do not picture, nor do we describe to children, the principal's office as a place where children can go for help with their problems. Moreover, we give children the idea that parents do not come to the principal's office to discuss the educational problems of their children. It is a place where they come when summoned because of their child's infraction. Mr. Chandler called for reassessment of our notions about the role of the principal.

• • • • •

A number of clues to children's misbehavior were offered by Dr. Margaret Mead in the same number of *The National Elementary Principal*. Dr. Mead took the position that in our culture we have devalued childhood, viewing it only as a step to the more desirable future. Writing about "Children in American Culture," she stated that we use every possible device to make children want to be six, twelve, eighteen, twenty-one, school age, a baby sitter, to want to pay full entrance fees at the movies, to get a driver's license, to get a job, to get married. We compensate for this by singing, as adults, high school songs at picnics and class reunions, playing with electric trains at Christmas, and looking like young girls even when we are grandmothers. Is it enough?

We have tried to invent a way of life for each age of immaturity. We expect children to display adult proficiency in fields in which their parents have no proficiency whatsoever. Unlike some other cultures in which childhood is seen as a time when one is free of responsibility, free to daydream and explore one's own imagery, free to slip away from adult ceremonial, exempt from the moral or religious demands made upon adults, child-

hood in our culture has become a period of action in its own terms.

Dr. Mead goes on to say that we have made a fetish of economic, useful activity for children. Baby sitting, grass cutting, paper routes, delivery routes, magazine selling, and dabbling in the stock market are legitimate activities for children. Long, lazy summer vacations are not. These are disappearing as high school students and college students work to support car and early marriages. Smaller and smaller children are taking part in home-making. Radio and TV give them access to all the world news, scandal, and crime which formerly was banished from their eyes and ears.

Courtship and steady dating now begin in the sixth grade, and allowances run into several dollars instead of being a few cents. Dress is adultish, with long pants for boys and mother-and-daughter dresses for girls. All our efforts, save one, seem to attempt to make children as much as possible like adults.

The exception, according to Miss Mead, is impulse gratification. Fragmentary adherence to Freudian psychology makes us no longer subject children to rigorous training in bodily control. Table manners, toilet training, sitting still, pushing, punching, shouting, and interrupting adult conversations are exempt.

Dr. Mead raises the question whether in our desire to treat children as well as or better than adults we have not been indiscriminate. She suggests that, in doing this, we have failed to provide for each stage of life the full experience which a child of that age is most fully able to appreciate. Rather than putting stress on chronological age we should emphasize spans of two or three years, varying with different children, and including diversification in their experience from year to year. We should, moreover, accord to the imagination of childhood the same sort of recognition that we have given to childhood impulses and childhood rights.

\* \* \* \* \*

A position similar to Dr. Mead's was taken by Robert Paul Smith in his very delightful book *"Where Did You Go?" "Out" "What Did You Do?" "Nothing"* (W. W. Norton and Company, \$2.95). The book is nostalgic, hilarious, sentimental, and perceptive. It has also been called, though probably unjustly, "corny."

Smith asks, "What do kids do with themselves any more?" He goes on to explain that kids today don't know what an immie is, they have never roasted mickies, and they have never heard of a nickel rocket. From his well-remembered childhood he goes on to draw a very detailed picture of his childhood of creative idleness. At that time if a kid was out of the adult's way and no report filtered back home, things were OK with the kid. Hours spent in playing "mumblety-peg" were hours well spent. The arguments about batting with the label up, were the bases for later, more profound discussions.

Kids today don't know what it is to make a buzz-saw out of a button. And where a child today goes to school and then to camp or on well-organized vacations in their well-organized years, his years were divided up into the immie season, the time when you played baseball, and the time when you played football. Moreover, rather than early childhood, late childhood, pre-adolescence and all the other psychological stages a child today passes through, his life was measured by the time when he could play hopscotch, and when that was only for girls; the girls likewise could play immies until they were 14, but never later than that.

Kids today don't know the joys of watering the lawn. Sprinklers do that. And no one today could spend hours kicking a can. It was sheer pleasure. Most children today are denied the pleasure of having a vacant lot in their block, with its accompanying gang hut and the numberless passwords, rituals, and mickie

roasts. Few of them know the value of clothesline; the pain of the Indian Wrist Burn, the Indian Scalp Burn or the Indian Chest Beat; the character-building aspects of Twoferbiting; the real worth of a horse chestnut; and the differences between hooking-borrowing-pinch-ing and honest-to-God stealing.

Perhaps these brief quotes will give you something of the flavor of this whimsical book:

"... There was an occupation called 'just running around.' It was no game. It had no rules. It didn't start and it didn't stop. Maybe we were all idiots, but a good deal of the time we just plain ran around.

"Many, many hours of my childhood were spent in learning how to whistle. In learning how to snap my fingers. In hanging from the branch of a tree. In looking at an ant's nest. In digging holes. Making piles. Tearing down things. Throwing rocks at things. Spitting. Breaking sticks in half. Dropping things down storm drains. Catching tadpoles. Looking for arrowheads. Getting our feet wet. Playing with mud. And sand. And water.

\* \* \* \* \*

"But about this doing nothing: we swung on swings. We went for walks. We lay on our backs in backyards and chewed grass. We watched things: we watched cars, we watched each other patch bicycle tires with rubber bands. We watched trains at the station.

"What I mean, Jack, we did a lot of nothing. And let's face it, we still do it, all of us grownups and kids. But now, for some reason, we're ashamed of it. I'll leave the grownups out, but take a kid these days, standing or sitting or lying down all by himself, not actively engaged in any recognizable—by grownups—socially acceptable activity. We want to know what's the matter. That's because we don't know how to do nothing any more. When we were kids, we never thought that a day was anything but a whole lot of nothing interrupted occasionally by something. My kids are bored. I was bored. But I didn't know the word.

There is an object lesson somewhere in



this book. We won't attempt to give it capsule-like. Perhaps the lesson is primarily for parents. Failing to see the lesson, don't dismay. "Where Did You Go?" "Out." "What Did You Do?" "Nothing." is good for a number of nostalgic chuckles.

\* \* \* \* \*

While many reasons for children's behavior and misbehavior are being advanced, the search for the reasons for their actions goes on. In *Children* (U.S. Department of Health, Education, and Welfare) for July-August Lois B. Murphy reported on a study being conducted at the Menninger Clinic on how children cope with problems. This is a study in its early stages which asks "how well adjusted it is possible to be under the conditions of growing up in our society. With this in mind, the study is focusing on the child's range and ways of coping with everyday problems, the processes and sequences involved in development of new ways of coping with new problems as well as persistent and old ones, continuing styles of coping, and, if possible, relationship between the child's equipment (including temperament) and his style of coping and coping capacity.

The children being studied at the Menninger Clinic were studied extensively in infancy. They are now in the latency period, 5-12 years. It was found that in infancy-preschool ages, most of the happiest or best adjusted children used a wide variety of defenses (coping) in a flexible way. *Styles of coping* have been identified and major differences delineated. For example, Dr. Murphy stated that "... certain children are much more apt to cope with the problems in the external environment by trying to change reality to suit their own taste. They might be called reality-changing copers. These children think up tests for the tester, thus reversing roles, suggest new ways of doing things, or utilize resources of the room not included in the test. ... Other children develop coping methods

which remain within the limits of reality as presented to the child."

Dr. Murphy also suggested that fantasy, even if not different in degree, serves a different purpose among children. Some use it to compensate for frustration and others use it more to rehearse and develop creative ideas to be directed outwardly.

In studying sequences in coping, Dr. Murphy and her colleagues have found that many of the patterns which are ordinarily called problem behavior or even symptoms of emotional disturbance appear along the way among children's coping devices. She explains her findings in this fashion: "We are not interested in moralizing about these or regarding them as deviation from ideal behavior or the kind of behavior that society prefers. We are more interested in the circumstances in which this behavior occurs, the role it has in the child's learning to handle his problems, the fate of it as the child loses or gains ground in developing appropriate ways of handling his problems, and the relation of individual styles of coping to the total development and maturing equipment of the child.

Pointing to future findings, Dr. Murphy says, "It will be important to watch whether the children who cope most comfortably with the widest range of typical life problems during the latency period are those who retain some of their flexibility to call on a variety of defenses, or are those who develop firmer character structure. If the latter is the case, this might mean that these children have a sharper awareness of self as distinct from the environment and therefore an ability to differentiate themselves from the confusions and pressures of the environment."

A second important study—a series of studies actually—concerns learning about our own actions through observing animal behavior. In the September-October number of the same magazine, Dr. J. P. Scott reports on "Animal and Human Behavior." For ex-

ample, he describes how a lamb kept away from its parents and nursed by human hands for the first ten days of its life became very un-sheeplike, preferring human company to that of its own kind. The same things have been found, reinforcing the Freudian theory, in the case of birds. Experiments have been run on the wild graylag goose, and the jackaw.

At the Jackson Memorial Laboratory, Bar Harbor, Me., Dr. Scott has studied the social development of hundreds of puppies. His experiments have shown several facts revealing aspects of human behavior: (1) there is a definite period before which socialization does not begin and one after which social control is difficult to obtain; (2) lack of contact with its own kind or with human beings brings forth behavior which is much behind the developmental stage to be expected for a given age; (3) punishment creates fear, but punishment brings familiarization and interest greater than does no attention at all; (4) the animal which is normally reared learns that, depending on what he does, his behavior may be either rewarded or punished by the experimenter. That is, his own behavior affects that of the

experimenter and determines the effect that the experimenter has on him.

Dr. Scott has also studied the effect of child behavior on animal parents. For example, he has found that competitive foster animal children brought on competitive actions from formerly peaceful parents when they began taking food away from the parents. Sheep, as another example, will take back their lambs if they are returned to them after being taken away within four hours. If kept for longer than that, they will drive away all lambs.

There are a number of tentative conclusions that these and other experiments provide for those who are interested in how children develop and use behavior patterns. The search for answers to the perplexing questions goes on. It should appear clear that we do not fully know why children misbehave. It should also be clear that we shall some day have many more answers than we have now.

#### *Children's Book Club*

*David and the Phoenix* by Edward Ormord (Follett) is the March selection of the *Weekly Reader Children's Book Club*.

#### *The Wonderful World of Books*

One of the most gratifying results of recent efforts to improve reading is the growing interest of children in "the wonderful world of books". This trend has been greatly facilitated by the recent publication of simple uniquely illustrated books that have captured the imagination of children to an amazing extent. As an example of such material reference is made to the illustrated article by Robert Cahn, entitled

"The Wonderful World of Dr. Seuss" which appeared in the July 6, 1957, issue of the *Saturday Evening Post*. It describes the work of Theodore Geisel, alias Dr. Seuss, who for thirty years has been an apostle of "joyous nonsense" expressed through drawings and related text. As early as 1927 he created a cartoon and a slogan for an insecticide advertisement entitled, "Quick Henry, the Flit", which attained instant national recognition.

—From William S. Gray, "What's Happening in Reading," *The Reading Teacher*, October, 1957.



May Hill Arbuthnot

# BOOKS FOR CHILDREN

Edited by MAY HILL ARBUTHNOT

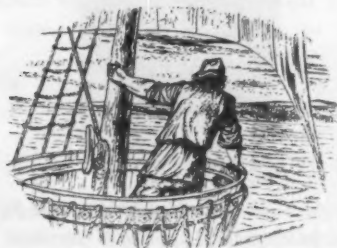
*Mrs. Arbuthnot is well-known as a writer and lecturer in the field of children's literature. She is the author of CHILDREN AND BOOKS (Scott, Foresman, 1957, revised edition), and three anthologies, combined in the single volume, THE ARBUTHNOT ANTHOLOGY (Scott, Foresman, 1953).*

MARGARET MARY CLARK reviews books of science, social studies, and biography. Miss Clark is head of the Lewis Carroll Room, Cleveland Public Library, and a member of the committee for ADVENTURING WITH BOOKS (National Council of Teachers of English, 1956).

## Colorful Glimpses of the Past

*Son of Columbus.* By Hans Bauman. Illustrated by William Stobbs. Oxford, 1957. \$3.00. (9-14)

With a large gallery of people, an astonishing range of action and the issues not always clear, this is a difficult but a rewarding book for good readers interested in history. Fernan, the fourteen-year-old son of Columbus, is going to accompany his father on the fourth voyage for the express purpose of



*Son of Columbus*

finding out what kind of a man Columbus really is. Some think he is a hero and a saint, others rate him as a self-seeking adventurer or even an outright villain. Where does the truth lie? Early on the voyage Fernan manages to

make friends with a surly Indian lad his own age, Tahaka, who had been enslaved by Columbus and brought to Europe. Hardly a favorable beginning for Fernan, who wished to think well of his father. But before the boys' grim adventures are over Tahaka is as devoted to the admiral as Fernan is. Indeed, when Fernan must choose between remaining with his father or following Tahaka back to the idyllic life of his tribe, it is Tahaka who convinces Fernan that he must stand by his father come what may. The contrast between the philosophy of the Europeans and peaceful Indians is an interesting one, and this colorful story adds stature to Columbus.

A

*A Shilling for Samuel.* Written and illustrated by Virginia Grilley. Little, Brown, 1957. \$2.75. (7-11)

In the days of Salem's greatness as a Massachusetts port, twelve-year-old boys went to sea and



Margaret Mary Clark

might hope to be Captains at nineteen. In spite of this enticing future, Samuel McIntire had no heart for the sea. Instead he liked to help his carpenter father or to spend his spare time carving. Samuel had a gull carved on a piece of pear wood and almost finished. It was good, he knew, but the next one would be better and the thought gave him keen pleasure. Still Sam knew his mother wanted him to go to sea, and so did his best



*A Shilling for Samuel*

friend Timothy Tillbury. Even as he worked on his gull he felt guilty although he could not understand why it wasn't just as worth while to build and decorate houses as to go to sea. Samuel was deeply troubled until that afternoon when the wealthy ship owner, Mr. Derby, saw his carved gull and settled his problem. He said, firmly, "You must not go to sea, Samuel! . . . Your work will be the invaluable gift of the craftsman. Yes, I believe it lies within your fingers to bring beauty and imagination to Salem." So it turned out that Samuel McIntire became one of New England's most famous architects, building great houses and embellishing them with exquisite decorations. This easy-to-read story of his boyhood gives a valuable picture of other days when boys were expected to be responsible and mature at twelve years.

A

### **Three Books of Bible Stories**

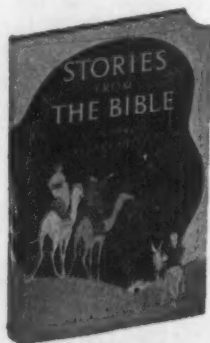
*The Book of God: Adventures From the Old Testament.* By April Oursler Armstrong. Illustrated by Jules Gotlieb. Garden City, 1957. \$4.95. (10-14).



*Book of God*

*Stories From the Bible.* By Margherita Fanchiotti. Illustrated by Joan Kiddell-Monroe. Oxford, 1955. \$3.00. (10-14).

It would be impossible to estimate the number of times the Bible stories have been retold in editions for children. Each year finds a number of them in the book market. Some remain in print for a few years, to be submerged by newer editions.



In the field of children's literature Biblical books are considered on much the same basis as other literary classics. That is, the points to be observed are not, obviously, the content of the Bible as a whole, but the content and style of the different editions, and readability from the child's point of view. Too free adaptations and retellings may be lacking in literary value, and present an opportunity for personal interpretation.

Of the two editions reviewed here, that by Margherita Fanchiotto is the better one. It contains stories from both the Old and New Testaments. As always, there may be a difference of opinion as to selection; in this instance the story of "The Creation," and of "Noah and the Ark" have been omitted. The historical background of the Old Testament is intelligently interwoven, and some of the stories, particularly the one of Moses and the wanderings of his people, are graphically told. There is evidence of a sympathetic, sincere effort to reinterpret the Bible.

The illustrations, some in the vivid colors of the Orient, have strength and some distinction.

The edition by Mrs. Armstrong has been adapted for boys and girls from her father's best-seller, *The Greatest Book Ever Written*, and covers the Old Testament only. In desiring young readers to know that "the people of the Bible really lived, that they were flesh-and-blood human beings who farmed and cooked and fished and ate, who sweated and wept, laughed and quarreled," the author has written in a popular style. In an effort to make the people more human the patina of the period is lacking and some may feel that the characters lack dignity. An occasional story is well done, such as "The Fire in the Tabernacle."

The book is also available in a Catholic edition.

Harriet Long  
Western Reserve University

### *A Look at Other Lands*

*Blue Mystery.* By Margot Benary-Isbert. Illustrated by Enrico Arno. Harcourt, 1957. \$2.95. (10-14).

Annegret, the daughter of a famous nursery man, is now a lively ten-year-old, two years older than she was in *Shooting Star*. Her Great Dane, Cara, is her inseparable companion and the two of them have a red headed apprentice, Fridolin, to worry over. This surly boy had



*Blue Mystery*

been a problem from the time he came to work in the nursery. But Annegret was for him because her dog loved and trusted the boy. When her father's new plant, a blue gloxinia with a rich red center, finally bloomed, family excitement ran high. There were only twelve of these priceless plants and each one perfect. Then one was stolen, and all the evidence pointed to the stubborn, secretive Fridolin. Annegret still believed in him and the clues she followed to prove his innocence led her into all sorts of odd escapades with Cara the dog in the thick of everything. The happy solution of the mystery came on the great Thuringian celebration of Martin Luther's birth. The description of this festival sounds wonderful and certainly it was a great day for the orphaned Fridolin and his two staunch friends Annegret and Cara.

This book lacks the significant themes of *The Ark*, *Rowan Farm* and *Castle on the Border*. But as always in Mrs. Benary's books there is emphasis on sympathy and help for the underdog, warm family loyalties, and an abiding love of animals and the outdoor world.

A

*Chucho, the Boy With the Good Name.* By Eula Mark Phillips. Illustrated by Howard Symon. Follett, 1957. \$3.15. (9-12).

Winner of The Charles Follett Award, this is a fine and moving story of human courage





Chuchito

and kindness. In Mexico, it seems, Chuchito is the "little name" of the Child Jesus. Certainly no boy ever needed a good name more than young Chuchito, who had little else to help him except his name. His grandmother's death had left him alone except for a small, frail brother, Filino, and a big plan. Chuchito knew that his grandmother had intended to send him to the distant town of Huajuapam to his kinsman, a famous weaver of hats who would teach the boy his craft. Chuchito was determined to go, but of course, there was Filino. At first he thought the women of the village would look after the little boy, but when Filino's frightened eyes looked into his, Chuchito knew he could not leave his brother behind. Their long journey afoot with their good friend Cheka the goat was so hard that Filino gave out and over and over again Chuchito would have to carry the little boy. Food and water were scarce but people were kind to them and Chuchito tried to pay his way with work as his grandmother would have wished him to. Sometimes they were delayed because Chuchito would linger to help some lone old woman with her garden or a man with an upset cart. But the charcoal burners, the weavers, the dyers, the pottery makers were all good to the boys. At last, carrying Filino through a pouring rain, weary and hungry, the boys came at last to their kinsman's house, and the welcome is heart-warming. "Chuchito," said his uncle softly, "the good

name, the good face . . . the good boy." This story gives a wonderful picture of Mexico, the country, the crafts, the different ways of living and above all, the essential sweetness and kindness of the people.

A

*The Happy Orphanage.* By Natalie Carlson. Illustrated by Garth Williams. Harper, 1957. \$2.95. (7-11).

One of the most original and amusing stories of the year is *The Happy Orphanage*. Trust Mrs. Carlson to give a fresh touch to an old theme. This time it is twenty "poor little orphans," living on the outskirts of Paris with never a care in the world except the haunting fear that one of them may be adopted and their happy home life broken. Brigitte was nearly caught, but the lady bought a bird instead. All the orphans adore Mme. Flattot, who looks after them and her maid Genevieve. The latter has told them so many stories about her godmother's poodle Zézette and his handsome monument in the dog cemetery that they are determined to see it. Mme. Flattot thinks the Louvre would be better for them, but they mow down her resistance and depart for the dog cemetery with Genevieve. The dog tombs are fascinating, far better than Napoleon's, they are sure. But Brigitte is so intrigued with a small dog house in marble that she gets lost. This leads to an incredible adventure with a wild old woman who thinks she is Queen, a still wilder ride on the Queen's motor cycle, and an eventual return to the orphanage with adoption hanging over Brigitte's defenceless head. She is desperate but not unresourceful. Her plan is to do something so wicked that she will be considered unfit for adoption. Her choice of an ill deed is unique and leads to such a confusion of errors that the would-be-adopter, the Queen, retreats in dismay, and the twenty "poor little orphans" are still twenty, triumphant, and at peace. This witty tale is as French as croissants, which is logical as Mrs. Carlson is living in Paris. It is also completely true to child life. Perhaps adults will

catch more of its humor than children but all ages will enjoy it. Mr. William's sketches are genuinely interpretative and delightful.

A

*Cathie Stuart.* Written and illustrated by Nora Tully MacAlvay. Viking, 1957. \$2.50. (9-12)

American gypsies have become so civilized it is a surprise to find Scotch gypsies who still travel about the countryside in picturesque little wagon houses. Equally strange to American children will be the idea of a farm house complete with cook, nana, dungeons, and ghosts. Cathie Stuart lived in such a farmhouse and had made friends of two gypsy children, a brother and sister. Cathie was forever drawing, so she took real pains with her sketch of her two gypsy friends. They liked the picture so much she gave it to them. She also sketched them a floorplan of her house because they were so curious about the dungeon. Then came that awful night when Cathie knew



*Cathie Stuart*

the gypsies were in the house. She would not betray them to her nurse, but rescuing them and getting them out of the house unseen was a precarious adventure that almost made her sick. There is a surprise ending that brings happiness and renewed faith in her friends to Cathie and great delight to the gypsies. This is a romantic, far-fetched little story,

delightfully written and a sure favorite with girls.

A

### *Social Studies*

*Castles,* by Fon W. Boardman, Jr. Illustrated with photographs and diagrams. Oxford, 1957, \$3.25. (11-16)



*Castles*

Here is an absorbing history of castles: how they began with the growth of the feudal system and how their building ended with growing nationalism. The author describes life in the castle, its defense, weapons of feudal times, and includes many brief historical episodes which add to reader interest. In addition, there is brief information on castles of many countries, chiefly European, illustrated with fine photographs and diagrams which show likenesses and differences in castle building. An excellent glossary of castle related terms and a good index add to the usefulness of this distinctive book.

C

*The First Book of Letter Writing,* by Helen Jacobson and Florence Mischel. Illustrated by Laszlo Roth. Franklin Watts, 1957. \$1.95 (9-12).

"The whys, hows, whens and wherefores of letter writing" are simply introduced to younger writers. Numerous samplings of friendly letters, invitations, thank-you and sympathy notes as well as business letters

and letters to celebrities are shown in generous measure. Form and punctuation receive careful emphasis. The special appeal of the book lies in the enthusiasm of its approach to



### *The First Book of Letter Writing*

the importance of letter writing which may impress even the least enthusiastic correspondents. Illustrated with humorous cartoon-like sketches and indexed, teachers will find *The First Book of Letter Writing* a lively supplement to their textbook materials.

C

*The Life of the Book*, by Hellmut Lehmann-Haupt. Illustrated by Fritz Kredel. Abelard-Schuman, 1957. \$3.50 (12 and up.)

Within this single volume the author has contrived with rare skill to introduce a wealth of information on books; their history from earliest times, how modern books are printed, published, and placed on the market, and the joys of reading and book collecting. Illustrated with many reproductions and draw-



*Life of the Book*

ings of ancient and modern printing and book-binding, and earlier book forms including papyrus rolls and Chinese scrolls, and drawings of craftsmen at work in earlier times, the book has much to offer for both information and inspiration. The chapters on reading and book collecting have a fresh approach that could be stimulating to many boys and girls. Though chiefly directed to junior high age and above, a great deal of the content could be introduced in the upper elementary grades.

C

*The First Book of Festivals Around the World*, by Alma Kehoe Reck. Illustrated by Helen Borton. Franklin Watts, 1957. \$1.95. (9-12)

A book of ten festivals celebrated in different countries suggests a supplement to social studies. Each festival is described in a simply told story of children in the country participating. The Befana Fair in Italy, Doll Festival in Japan, May Festival in England, Posadas in Mexico, Moon's Birthday in China, Pony-Penning and Halloween in the United



*The First Book of Festivals*

States are among the most called for, and the author has included the less familiar Carnival at Arequipa in Peru, Midsummer Eve in Finland and Candy Festival in Turkey. Colorful stylized drawings and full page illustrations give the book a festive air. Well indexed.

C

### *The Arctic and Antarctic*

Wide current publicity on Antarctic exploration during the International Geophysical Year has roused reading interest in both Poles. Four recent books, each with a slightly different approach, offer absorbing reading.

*My Friends the Huskies*, by Robert Dovers. Illustrated with photographs. Farrar, Straus and Cudahy, 1957, \$3.95. (12 and up).



### *My Friends the Huskies*

The interest rousing title does not reveal the full scope of this fascinating book, in which an Antarctic explorer describes a year at a Terre Adelie base. All the hazards, misery, and adventure of life in the desolate icy land are conveyed in this vital personal account. The author writes with unusual understanding of personalities, whether human or animal, and each of his characters emerges as a distinct individual.

Capturing seals for food, studying the Emperor Penguins, controlling the dogs and maintaining mechanical equipment in a freezing land add up to a unique and distinctive tale.

*All About the Arctic and Antarctic.* Written and illustrated by Armstrong Sperry. Random House, 1957. \$1.95. (9-12).



*All About the Arctic and Antarctic*

Introducing the Polar regions to a younger age group Armstrong Sperry describes each area separately, highlighting man's exploration, plant and animal life, and the physical character of each region. There is a brief chapter on the preparations for the Geophysical year. Good maps and many illustrations add interest for younger readers.

*Here is the Far North.* by Evelyn Stefansson.

Illustrated with map and photographs.

Charles Scribner's, 1957. \$3.50. (12 and up.)

The lands that lie within the Arctic Circle are the subject of this newest book by the wife of Arctic explorer Vilhjalmur Stefansson. She writes a personal narrative of her visits to the



*Here Is the Far North*

lands that extend into the Arctic Circle with particular emphasis on Iceland, Greenland, and the Soviet section. The material is both absorbing and comprehensive, particularly on these three countries, about which manners and customs, industry, geography, history, and government are described in the same lively style that characterized the author's earlier *Here is Alaska* and *Within the Circle*. The book is illustrated with good photographs and a very fine map by Richard Edes Harrison, which shows the polar area in relation to the continents of Europe, Asia, and North America.

C

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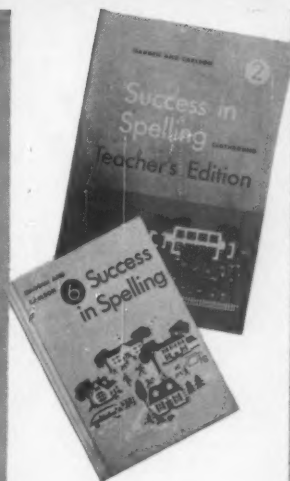
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